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INSIDER

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STAR INTERVIEWS: MAKING STAR WARS IN THEIR OWN WORDS!

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ISSUE #14 JULY/AUGUST 2007
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CELEBRATING 30 YEARS OF THE GREATEST SPACE SAGA OF THEM ALL!



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FIRST STEPS INTO A LARGER WORLD

Where have the last 30 years gone? There I was, a bright-eyed, bushy-tailed 10-year-old, off to see *Star Wars* for the first time. Now, I'm heading towards 40 with a son who is the same age I was when *Return of the Jedi* came out (and 16 was not the right age to appreciate those Ewoks, I can tell you!).

Every one of us had a first encounter with *Star Wars*, whether it was with the original film during its first run or whether it was with the *Clone Wars* cartoon in the lead-up to the final film, *Revenge of the Sith*.

In the words of Obi-Wan Kenobi, we all took that "first step into a larger world." Little did we know how large the world of *Star Wars* would grow to be.

During this year – the 30th anniversary of the release of *Star Wars* – we want to explore and celebrate those disparate "first steps" we all took. We've already started printing your letters packed with stories of the first time you encountered *Star Wars*. Keep them coming as we want to run many, many more.

We're also exploring how various *Star Wars* fan celebrities encountered that galaxy far, far away for the first time. You may have seen Bonnie Burton's interviews with various rock stars online at starwars.com, or read last issue's encounter with Sean Lennon. This issue we feature Darren Hayes from Savage Garden, one of many famous *Star Wars* fans out there.

You may be reading this issue at Celebration IV, standing in one of many lines, on your way to securing an autograph from a *Star Wars* personality. We want those stories, too. For our new Bounty Hunter section, we're after photos of our readers posing with *Star Wars* luminaries. Check out the first couple on page 94.

We'd also like to know what you think of the new-look *Star Wars Insider*. We're just starting, and we've got a lot of ideas we'll be deploying over the next few issues, but your feedback is important, so please drop us a line or fire off an email with your *Star Wars* tales, comments and photos. We're waiting to hear from you!

BRIAN J. ROBB, EDITOR

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COM-SCAN

THE LATEST NEWS AND INFORMATION FROM THE STAR WARS UNIVERSE

MAIL THE FORCE BE WITH YOU....

STAR WARS BECOMES STAMP WARS

Iconic characters from the Star Wars saga are featured on 15 new 41-cent postage stamps unveiled at Grauman's Chinese Theatre in Los Angeles, where the first Star Wars movie opened almost 30 years ago.

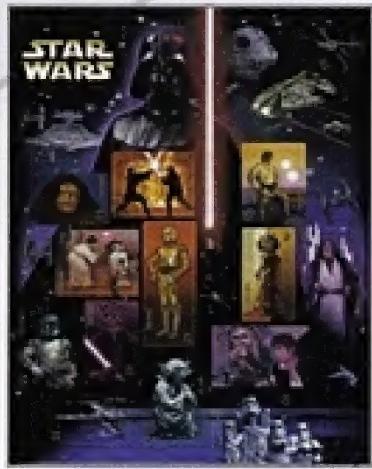
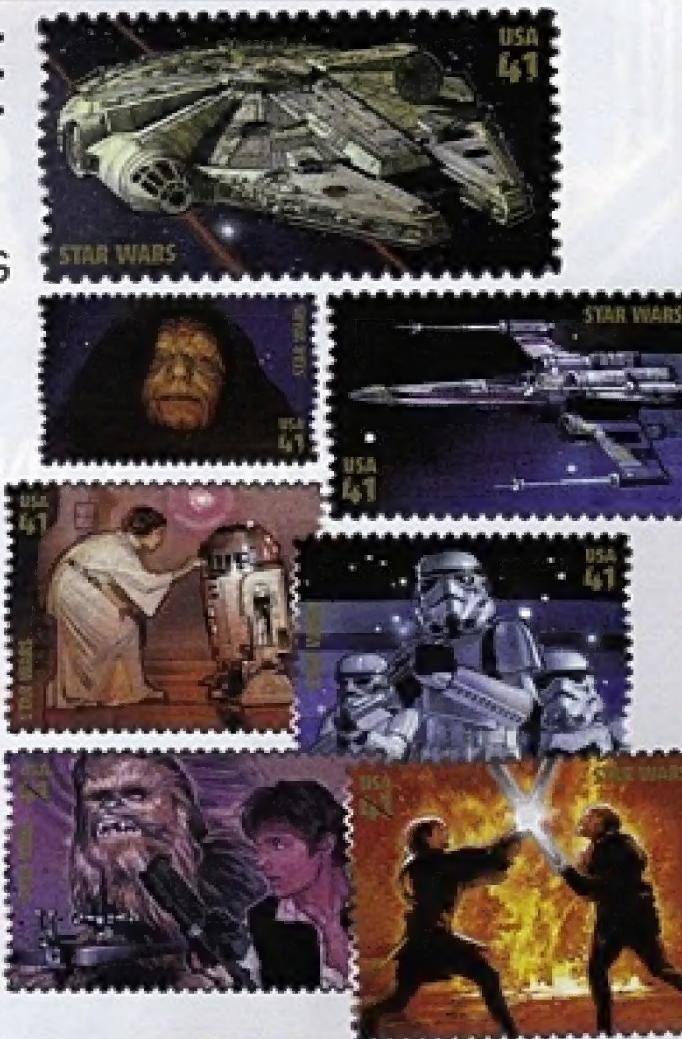
The commemorative stamps feature images from all six movies and include: Luke Skywalker; Han Solo and Chewbacca; Princess Leia Organa with R2-D2; C-3PO; Yoda; Queen Padmé Amidala; Obi-Wan Kenobi as seen in Episodes IV through VI; Anakin Skywalker battling Obi-Wan Kenobi; Darth Vader; Emperor Palpatine; Darth Maul; Imperial stormtroopers; Boba Fett; the Millennium Falcon; and an X-wing fighter.

The stamps went on sale and had a first-day-of-issue ceremony on Friday, May 25, at Star Wars Celebration IV, at the Los Angeles Convention Center.

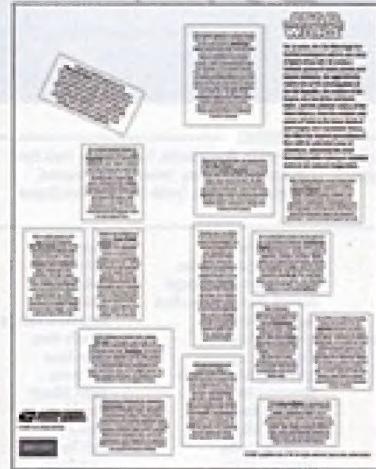
"Star Wars fans everywhere will delight in

the issuance of these exciting new postage stamps," said David Faior, executive director of Stamp Services, U.S. Postal Service, who hosted the stamp preview. "Because of the movies' popularity, we believe these stamps have the potential of reaching the blockbuster status of the Elvis Presley stamp, a milestone only the Force could attempt to surpass. The Star Wars films have timeless qualities that cross generations, just like the United States Postal Service," said Faior, who made the announcement of the new stamps along with R2-D2, Darth Vader, mail carrier Neosia Morris, and Howard Roffman, president of Lucas Licensing.

Faior announced the Star Wars and U.S. Postal Service collaboration, which began March 16, when mailboxes around the country were designed to look like R2-D2. This exciting collaboration should appeal to stamp collectors and Star Wars fans of all ages. ♦



Above: The front and back of the commemorative Star Wars stamp sheets





FANS DELIVER THEIR VERDICT!

Of the 15 images on the Star Wars stamp sheet, the Postal Service has invited the public to vote on its favorite. The stamp that receives the most votes wins the honor of being issued as a single stamp, which will go on sale later this summer.

Voting for the most popular Star Wars stamp began online at www.uspsjedimaster.com on March 28, and closed on May 23. The winning stamp was announced at the first-day-of-issue ceremony on May 25, which will be covered in full in the next issue of *Star Wars Insider*. ☀

DESIGNS ON SUCCESS

The sheet design of the 15 stamps includes the *Star Wars* logo and background images of a space battle, featuring a Star Destroyer, TIE fighters, X-wing fighters, and the second Death Star under construction, as seen in *Return of the Jedi*. The background also includes the lightsaber-wielding form of Darth Vader, whose helmet comprises the largest of the 15 stamps.

The back of the stamp sheet includes extensive text describing the dramatic roles that each featured

character or vehicle plays in the *Star Wars* saga.

Star Wars stamp artist Drew Struzan's paintings have delighted audiences around the world for a quarter century. George Lucas has called Drew Struzan, "The only collectible artist since World War II."

Struzan has provided poster art for various *Star Wars* projects, including the main poster designs for entire prequel trilogy. He has also regularly contributed poster art for the *Indiana Jones* films. ☀



Above: Darth Maul, some stormtroopers, Darth Vader, R2-D2, Boba Fett, Princess Leia, and mail carrier Neesia Moon, unveil the *Star Wars* stamp sheet

FORD AND LABEOUF RACE INTO ACTION AS GEORGE LUCAS TALKS INDIANA JONES

George Lucas has teased fans waiting for the latest *Indiana Jones* adventure with the news that one of the many exotic locations included in the film will be a waterfall.

Addressing the issue of Harrison Ford's age – a very spry 64 – Lucas told *USA Today*, "He's not running in any of the movies. He's either on a horse or driving a car or a motorcycle. And he'll play his age in this movie with what's appropriate. The

chases are more suspenseful than speedy. Like the rolling ball in the first film – it's not that he's running that fast, it's that there's a giant ball coming at him. And he will get beat up, which is a tradition for us."

Although, at the time of going to press, Sean Connery has yet to sign up to reprise his role as Dr. Henry Jones, Lucas admits, "We're still trying."

However, it has been confirmed that Shia LaBeouf has been cast in an as-yet undisclosed role. "I was hoping the rumors

were true, so I couldn't be more thrilled," he commented. "To be cast in an *Indiana Jones* film is like grabbing the brass ring and holding on for the ride. I'll do my best to meet the high standards that Steven, George, and Harrison have set and I can't wait to take that giant step in front of the Indy cameras."

Set to commence shooting in June, and produced by Lucasfilm Ltd., the film will be released by Paramount Pictures across the world on Thursday May 22, 2008. ☀



Shia LaBeouf
in *Transformers*

Shia LaBeouf
in *Disturbia*



COM-SCAN

LUCAS HINTS AT "ADULT" TV STAR WARS

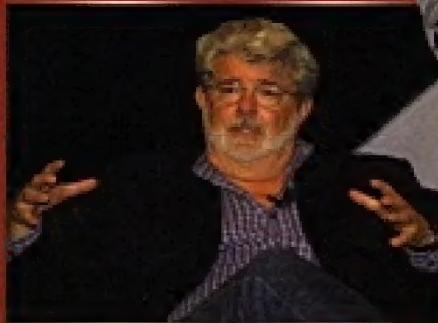
STORMTROOPERS CALLED INTO ACTION ON THE SMALL SCREEN!

As the very early stages of production continue on the Star Wars live television project with writers currently being interviewed, George Lucas has given a tantalizing hint as to the tone of the show. Speaking to USA Today at the Toyota Pro/Celebrity Race at Long Beach, California, Lucas described the forthcoming Star Wars live action TV as "bare-bones," and "action-heavy."

Speaking to SFGate about comparisons with other shows, Lucas commented, "Ours will be very different. It's very Star Wars, but it doesn't involve the Skywalkers."

He went on to describe the stories as being, "A little bit more adult, it will be something most people have never seen on television before."

Kit Fisto

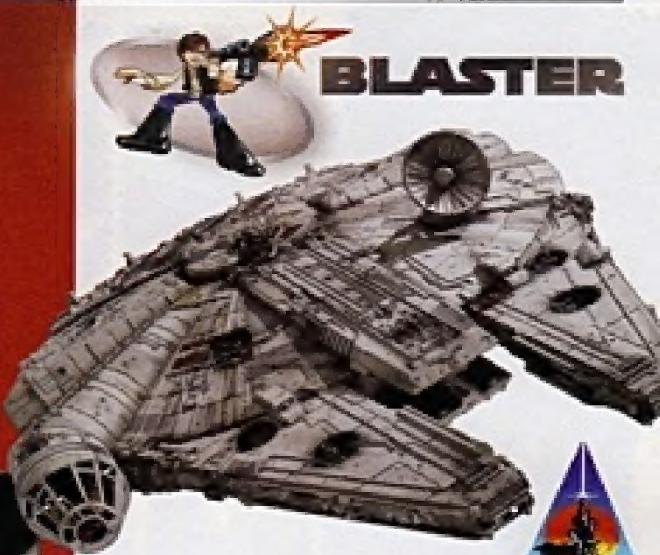
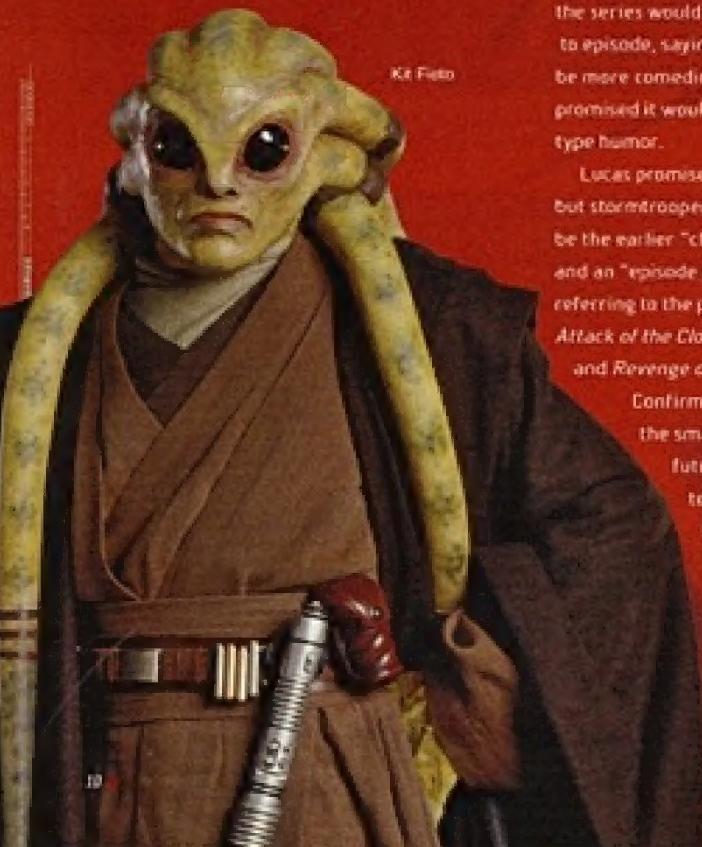


CLONE WARS 3D TO PUSH BOUNDARIES

Speaking at the Directors Guild of America, George Lucas said the forthcoming *Clone Wars* series will contain the movies' "ambiance." He stated that his intention is to "push the boundaries of what can be done" in television animation. He also revealed that the series would vary in tone from episode to episode, saying some installments might be more comedic than others, though he promised it wouldn't be "Saturday morning" type humor.

Lucas promised, "Episodes with nothing but stormtroopers," (he clarified these would be the earlier "clone trooper" versions), and an "episode just about Kit Fisto," referring to the popular Jedi Knight from *Attack of the Clones* and *Revenge of the Sith*.

Confirming that he'd be working on the small screen much more in the future, he said, "I love television. It's a lot more fun than features." □



"I WANT THAT SHIP!"

MILLENNIUM FALCON UP FOR GRABS AT CIV

Visit Master Replicas in booth #1101 at Celebration IV for your chance to be entered into an exclusive competition to win a Millennium Falcon Studio Scale Replica! Also visit the booth for:

EXCLUSIVE PRODUCTS THE WEDGE ANTILLES X-WING PILOT HELMET SCALED REPLICA

Crafted from sturdy ABS plastic, die cast metal, and other high quality materials, this stunning piece was created using reference from the Lucasfilm Archives. Strictly limited to 1,500 pieces, \$55 each.

THE MEDAL OF YAVIN SCALED REPLICA

Made of real metal, and featuring high-quality workmanship, this accurate piece is strictly limited to 2,500 worldwide. \$15 each.

EXCLUSIVE EVENTS: THE MASTER REPLICAS FORCE FX COMBAT TRIALS

Padawans from all over have been selected to take part in the Force FX Combat Trials live at Celebration IV!

THE VADER PROJECT

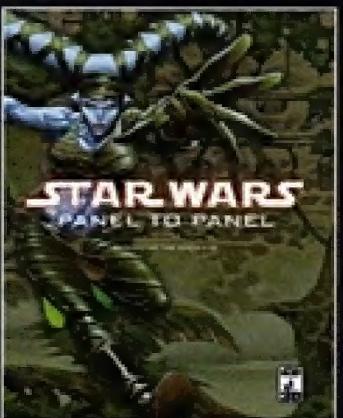
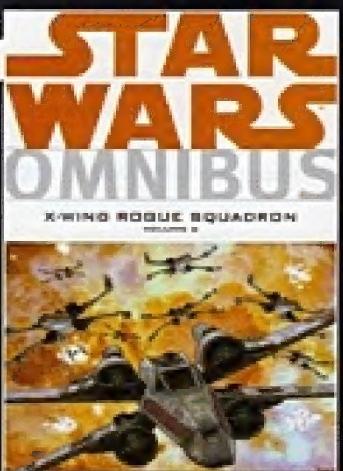
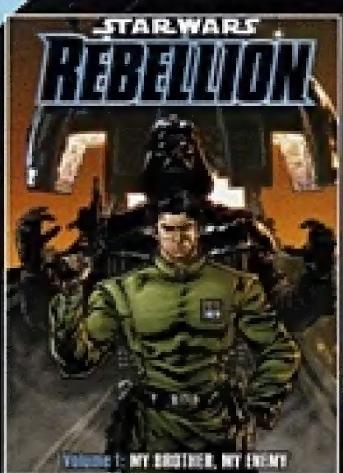
Over 50 artists were given unpainted Darth Vader Helmets - with amazing results! This exclusive display can be seen throughout Celebration IV. □

A promotional poster for Star Wars. The title "STAR WARS" is written in large, bold, white letters across the bottom. Above it, the words "DISCOVER HEROES" and "DISCOVER DARK HORSES" are repeated diagonally in blue and white respectively. In the center, there is a portrait of Luke Skywalker in his Jedi robes.



DISCOVER

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**CELEBRATING
30 YEARS
OF ADVENTURE!**

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COM-SCAN

STAR WARS EVENTS: SPECIAL REPORTS

STAR WARS SHOW LANDS IN LONDON

Continuing the Star Wars Saga's year-long 30th anniversary celebration, IAU International and Weird and Wonderful in collaboration with Lucasfilm Ltd. are staging *Star Wars: The Exhibition*.

The show is situated at the historic County Hall, Westminster, in London until September 1, 2007.

The new exhibition presents original film props, models, art, vehicles and costumes from all six *Star Wars* episodes and showcases the artistry and storytelling that

have made the films some of the most popular in history. The exhibition will feature an array of items brought over especially from the Lucasfilm Archives, and will also include the spectacular life-size Naboo N-1 Starfighter.

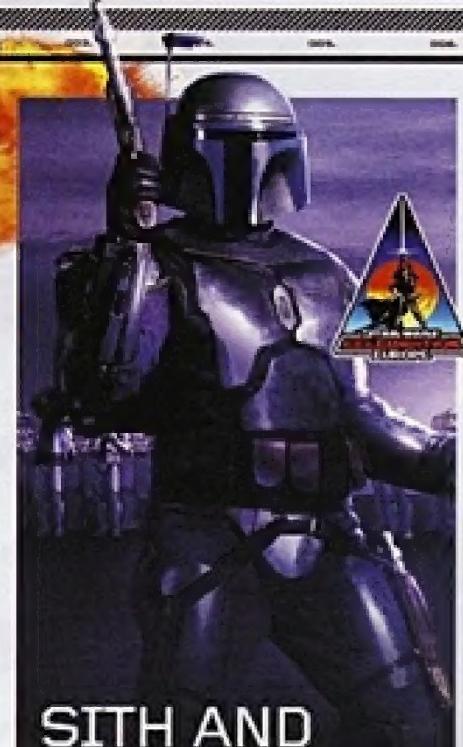
Star Wars: The Exhibition offers visitors a rare glimpse inside the making of the epic movies, as well as several interactive activities, from Jedi training to a green-screen simulation that puts you right into the action!

The lavish exhibition venue is

located adjacent to the London Eye and above the London Aquarium. It is open 7 days a week, between 10am and 8pm.

Star Wars: The Exhibition,
County Hall, Westminster, London
Dates: Until September 1
Opening Hours: 10am - 8pm
Ticket Prices: £16.50 adults,
£12.50 child, Under 5 free

Ticket Sales and Information:
www.starwarstheexhibition.com



SITH AND FETTS DESCEND ON CELEBRATION EUROPE

They may be *Star Wars* baddies of the bad, but Darth Vader, Darth Maul, Jango Fett and Boba Fett (in both junior and senior guises) have been the first to confirm their appearances at Celebration Europe.

Actors David Prowse, Ray Park, Temuera Morrison, Daniel Logan and Jeremy Bulloch are scheduled to appear at the event at ExCeL London, July 13-15 to celebrate the 30th Anniversary of *Star Wars*.

Also confirmed for the weekend are the first batch of exhibitors, each of whom will have a presence in the main event halls. Hasbro, LEGO and Topps/WizKids will be showing off a dazzling array of *Star Wars* merchandise at their exciting interactive displays.

Hasbro will be showcasing its new range of 60 brand new figures, while LEGO will be unveiling its new ultimate collector's Millennium Falcon - the largest LEGO model ever made! Topps/WizKids will be displaying its new PocketModel game and holding mini tournaments for fans to participate in.

For more information and up-to-the-minute announcements, please visit:
www.celebrationeurope.com

STAR WARS HITS LONE STAR STATE

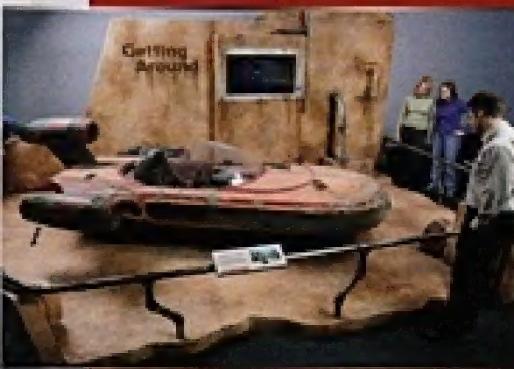
Star Wars: Where Science Meets Imagination, a travelling exhibition that combines costumes and props from all six *Star Wars* films with real-world technology, will be arriving at The Fort Worth Museum of Science and Technology in Texas from June 9 until September 3.

Featuring video interviews with filmmakers, scientists, engineers, and exciting hands-on components, including two large engineering design labs, the exhibition is interactive with visitors

invited to build and test speeders and robots.

If you have ever wondered whether explosions in space make a sound or if lightsabers could ever really exist, then this exhibition provides a fun and informative look at the science and thinking behind the films.

The exhibit is scheduled to relocate to The Franklin Institute, Philadelphia, PA, February - April 2008, and the Science Museum of Minnesota, St. Paul, MN, June - October 2008.



Star Wars: Where Science Meets Imagination

The Fort Worth Museum of Science and History
1501 Montgomery Street, Fort Worth, Texas

Dates: June 9 - September 3

Opening Hours: Monday - Saturday, 9am - 9pm, and Sunday 11am - 9pm; Exhibit admittance times are every 15-minutes. Last ticket sold at 7:30pm.

Book Tickets:

by Phone: 817-255-9540; from Mon - Sat 8:30am - 4:30pm, Sun 11am - 4:30pm
In Person at the Ticket Office, Mon - Thu 8am - 5:30pm, Fri and Sat 8am - 8pm, Sun 11:30am - 7 pm

CELEBRATION EXCLUSIVES

A VARIETY OF EXCLUSIVE PRODUCTS WILL BE AVAILABLE AT BOTH THIS SUMMER'S STAR WARS CELEBRATION EVENTS. STAR WARS INSIDER PREPARES TO WAIT IN LINE...



THIS TIME, HE IS THE BOUNTY!

The Star Wars Celebration convention badge will feature Gentle Giant classic animation Boba Fett in a highly limited edition of 1,000 pieces. Based on Fett's color scheme as he appeared in the *Droids* animated series from the

1980s, or since the action figure cardback artwork, this is a great way to celebrate Fett's legacy to both the Star Wars films and to the animated series they inspired. It is destined to be a highly sought after collectible.

Star Wars Shop plans to offer approximately 70% of the 1,000 produced at Star Wars Celebration IV in the US. The remaining quantity will be offered up for general purchase at Star Wars Celebration Europe.



THESE ARE THE DROIDS YOU'RE LOOKING FOR!

Modeled after artist Ralph McQuarrie's original concept illustrations for iconic droids R2-D2 and C-3PO, this action figure Celebration exclusive celebrates the 30-year legacy of the Star Wars saga as well as the creative, guiding vision of McQuarrie, whose drawings helped George Lucas convince studio executives to back the very first Star Wars movie.

The first chance to own the droids comes at the Celebration IV Store, May 24-25 at the Los Angeles Convention Center. These figures will be packaged with their exclusive Celebration IV backer card and a commemorative coin, and are exclusively for sale at the initial retail price only at Star Wars Celebration IV. The special coin will have a Celebration IV logo on one side.

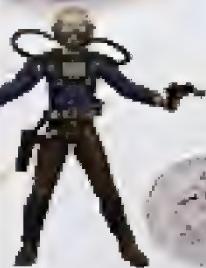
The second opportunity will come at the Celebration Europe Store at the ExCel exhibition center in London July 13-15. The figures will be packaged with a special Celebration Europe backer card and a different commemorative coin with the Celebration Europe logo on one side.



For Celebration IV, quantities of the action figures will be limited per person, based on which admission badge is purchased. Those purchasing four-day badges will be able to purchase four of the droid figure packs, while supplies last. Those with four Imperial symbols on the bottom left of the four-day badge; these symbols will be punched to show the number of action figures purchased. Those with one-day badges have one Imperial symbol on their badge, and are entitled to purchase one figure pack. All badges will be punched at time of purchase.

Check out www.celebrationeurope.com for details about the Celebration Europe Store and how to purchase the exclusive European action figure two-pack version there.

CELEBRATION EXCLUSIVES



ANOTHER RALPH RARITY

Hasbro will be offering the Ralph McQuarrie Signature Series Star Wars Celebration IV and Celebration Europe Luke Skywalker figure with venue-exclusive collector coins!

McQuarrie's early illustration of Darth Vader battling a Rebel hero - a figure who would ultimately evolve into the character of Luke Skywalker - remains a powerful image that many fans count among McQuarrie's best.

The first chance to own this figure will come at the Hasbro Toy Shop booth at Celebration IV, May 24-25 at the Los Angeles Convention Center. This figure will be packaged with an exclusive commemorative coin with the Celebration IV logo on one side. An additional version will be available at Celebration Europe with a different unique coin.

COINING IT IN

Also available at the Celebration events will be a set of 24 coins (12 different designs at each event) commemorating the first 12 Kenner action figures. For more information turn to Scouting the Galaxy on page 74.

COM-SCAN

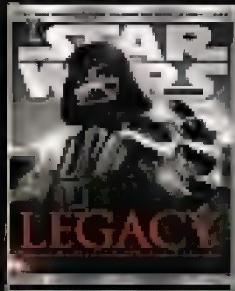
ROBOT CHICKEN GOES TO THE DARK SIDE!

SATIRICAL PUPPET SHOW SPOOFS STAR WARS



STAR WARS

TO CELEBRATE STAR WARS 30th ANNIVERSARY, THIS STAR WARS INSIDER 100-PAGE SPECIAL IS AVAILABLE IN A VARIETY OF DIFFERENT HIGHLY COLLECTIBLE COVERS. THE VARIANTS INCLUDE:



NEWSSTAND EDITION

CELEBRATE THE ENDURING LEGACY OF STAR WARS AS DARTH VADER LAUNCHES INTO BATTLE ON THIS NEWSSTAND COVER. (ON GENERAL SALE)

CELEBRATION EDITION

AN EXCLUSIVE COVER SHOWING THE DARK LORD AT HIS MOST MENACING. (ONLY AVAILABLE FROM THE STARWARS.COM STORE AND THE STAR WARS INSIDER BOOTH)

DIAMOND EXCLUSIVE – PART ONE

FEATURING THE HEROES OF A NEW HOPE, THIS TWO-PART TRIBUTE TO THE SAGA WILL BE COMPLETED BY STAR WARS INSIDER #35 SO DON'T MISS THE CHANCE TO GET THE FULL PICTURE AS SEEN BELOW! (AVAILABLE FROM ALL GOOD COMIC STORES)



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STAR WARS

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Ever wonder what kind of trouble your Star Wars action figures get into when you're not around?

Seth Green and Matthew Senreich spoof movies, TV, music, and celebrities in their hit TV show *Robot Chicken*, using stop-motion animation of action figure puppets. Premiering on June 17, 2007 (on Cartoon Network's Adult Swim line-up), *Robot Chicken: Star Wars* combines their satirical sensibilities with the unforgettable moments and favorite characters of the Star Wars universe – plus, its creator himself, George Lucas.

"It's a funny and ironic take on Star Wars," Green explains. "We poke fun at the things we take seriously."

"It's a cliché to say but this is a dream come true," Senreich says. "How many people can say that George Lucas let them play with his Star Wars universe?"

The duo first met when Senreich, who was still an editor at *ToyFare* magazine, asked Green for an interview about his custom-made dolls he gave to the cast of *Buffy the Vampire Slayer*. "The next thing you know we were sending each other toys through the mail," Senreich says.

The two brainstormed the idea of creating a TV show that would feature action figures in comedic situations, and soon after *Robot Chicken* was hatched. Both Senreich and Green are avid movie and comic book fans, in particular Star Wars. "I remember vividly being a four-year-old kid and seeing all the desert scenes for Tatooine, and then I saw C-3PO and R2-D2 and thought they were the most amazing things I'd ever seen," Green says. "I was so excited that there were toys of them so I could carry them in my pocket whenever I went."

Their mutual appreciation for the saga eventually led them to produce Star Wars parody skits for *Robot Chicken*. Senreich says: "The whole idea of [the 'spoilers' sketch was that we were going to give people all the big surprises without them having to sit through the film. So Vader says 'I'm your father, Princess Leia is your sister, the Empire will be defeated by Ewoks, there's microscopic

material in your bloodstream called midi-chlorians, and as a child I built C-3PO.'"

FUNNY FORCE

The latest spoof, called "Emperor's Phone Call," depicts Darth Vader giving his boss some rather bad news about the unexpected destruction of a rather high priority project. "(It's) what happens when Darth Vader calls and tells the Emperor, 'Hey, the Death Star kind of blew up,'" Senreich laughs.

Video clips of the skits eventually made their way to Lucasfilm, resulting in the *Robot Chicken: Star Wars* special. The team was tasked with creating a likeness of the Maker – George Lucas. "We have a company that works with us on our celebrity sculpt called Plastic Earth," Senreich says. "For his wardrobe, our puppet department decided to go with the classic flannel shirt."

The filmmaker even contributed his own voice. "The greatest thing that happened was that we got George to record his voice," Green smiles. "Mark and I got to go up to Skywalker Sound. He's so playful and game for anything."

"We wanted to take all these moments from Star Wars that we're all so familiar with and loved, and then put our little twist on it," Green smiles. "I think Star Wars fans will really enjoy it." □

Words: Bonnie Burton



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IN FOCUS

GENTLE GIANT'S ALL STAR CAST

THIS SUMMER GENTLE GIANT IS PRESENTING AN IMPRESSIVE LINE-UP OF HIGH QUALITY LIMITED EDITION STAR WARS MERCHANDISE. WITH A VAST ARRAY OF CHARACTERS FROM THROUGHOUT THE SAGA, RUNNING FROM A CONTEMPLATIVE JEDI KNIGHT TO A GREEDY, BLOATED CRIME LORD, THE RANGE HOLDS SOMETHING FOR EVERYBODY. THE ONLY LIMIT IS YOUR SHELF SPACE!



PRINCESS LEIA MINI BUST (LEFT)

Perfectly capturing the tough and resourceful attitude of Princess Leia Organa as seen in *A New Hope*. It has an edition size of just 6,000 and stands 6 inches tall.

OBI-WAN KENOBI MINI BUST (RIGHT)

Seen here in a contemplative mood, this Obi-Wan Kenobi mini bust depicts the valiant Jedi Knight as seen in *A New Hope*. This piece has an edition size of 6,000 and stands 6.5 inches tall.



DENGAR MINI BUST (FAR LEFT)

First seen in *The Empire Strikes Back*, Dengar - one of the most lethal bounty hunters - is now available as a mini bust. It's ready for action and stands 8.75 inches tall. The edition size is 4,000.

CLONE WARS YODA ON KYBUCK MAQUETTE (LEFT)

One of the most unforgettable images of the *Clone Wars* series was that of Yoda on a Kybuck charging into battle. This maquette captures the Jedi Master's determination to triumph in the face of adversity and stands 9.5 inches tall. The edition size of this piece is limited to 3,500.

JABBA THE HUTT STATUE (RIGHT)

Own the vile gangster in all his glory! This stunningly detailed Jabba the Hutt statue features the ill-fated Dola as well as his very own Jawa, employed to help keep the exalted, but impatient one cool! This piece has an edition size of 2,500 and is 9 inches tall, 21.5 inches wide, and stands 11 inches deep.

\$295



IN FOCUS

ARRIVES
AUGUST '95

JABBA'S PALACE BAND STATUE (LEFT)

It takes a brave group of creatures to take on the task of entertaining a short-tempered crime lord. This statue, depicting Jabba's Palace Band, features Maz Kanata, Droopy McDowell and the exotic lead singer, Sy Snootles. Also getting in on the act is everybody's favorite Kowakian monkey-lizard, Salacious Crumb. This 8.75 inches tall, 9.5 inches wide, 9.25 inches deep statue has an edition size of 2,500.

\$195

ARRIVES
SEPTEMBER '95

JAWA MINI BUST TWO-PACK (LEFT)

Gettin' The Jaws! The Jawa mini bust two pack contains a pair of the popular Star Wars scavengers doing what they do best! One Jawa features interchangeable arms/guns. Both Jaws feature light-up eyes. 4.75 inches tall, this mini bust set has an edition size of 7,000.

\$40



Celebration
EXCLUSIVES

CELEBRATION IV/WORLD TOUR

This Star Wars Animated Yoda and R2-D2 maquette showcases two of the the saga's most popular characters.

\$100

Also available at the event will be a Star Wars Bust-Up two pack showing Luke Skywalker and Han Solo in Stormtrooper Disguise.

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Also available solely at Celebration IV will be a Darth Mallak-mini bust, a Spirit of Yoda mini bust and a Commander Gree mini bust.

Star Wars Events Company



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June 10

Commander Gree mini bust - \$100

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EVENT UK

July 12

Commander Gree mini bust - \$100

SAN DIEGO COMIC-CON

July 26-29

Commander Cody mini bust - \$100

BALTIMORE COMIC-CON

September 3-4

Commander Bacara - \$100



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WHO TO DRAW FIRST? GREEDO OR HAN?

IN YOU CAN DRAW STAR WARS, THE DECISION IS ALL YOURS....



Learning to draw impressive Jedi battles or the intricate details on the Death Star just got a lot easier with the new book, *You Can Draw Star Wars*, from DK Publishing, on shelves now. Written by Bonnie Burton and illustrated by Star Wars artists Matt Busch and Tom Hodges, *You Can Draw Star Wars* has something for veteran fans and artists alike.

When parents and kids attending *Star Wars* drawing workshops at Comic-Con asked about where they could find more drawing instructions, Burton — also an Online Content Developer for Lucas Online — decided to start the Learn to Draw tutorial section on *StarWars.com*. Burton recruited Star Wars artists, each with their own unique style, to show step-by-step guides on everything from the rancor monster to LEGO-style stormtroopers. "After the How to Draw section really took off, we'd get tons of mail and envelope art sent to *StarWars.com* from kids

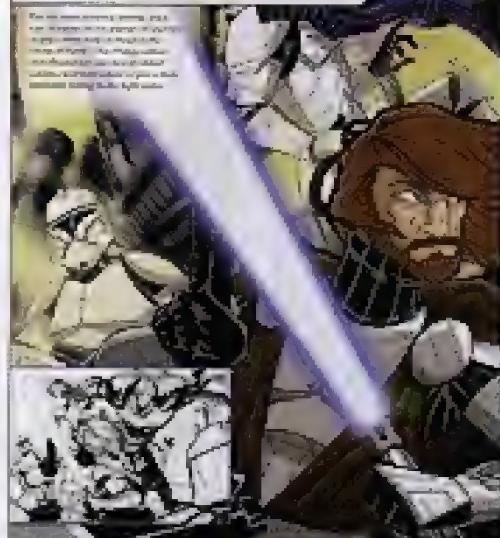
who were teaching themselves how to draw just from those online lessons," Burton says. "So it was only a matter of time before we got a *Star Wars* drawing book off the ground."

As the illustrators of *You Can Draw Star Wars*, Busch and Hodges were excited to bring their own expertise in traditional art, comic book, illustration and Manga drawing techniques to the comprehensive book. "There is so much variety in the techniques presented in the book, as well as subject matter, that I never got tired of working on it," Busch says. "I love to draw *Star Wars*, so from beginning to end, the book was a dream to work on."

"It's an excellent piece of reference for an adult who draws on a regular basis, as well as appealing to the random doodler," Hodges adds.

The book features tutorials on how to draw major characters from the entire saga including Han Solo, Obi-Wan Kenobi, Anakin Skywalker, Darth Maul, Darth Vader, Padmé Amidala,

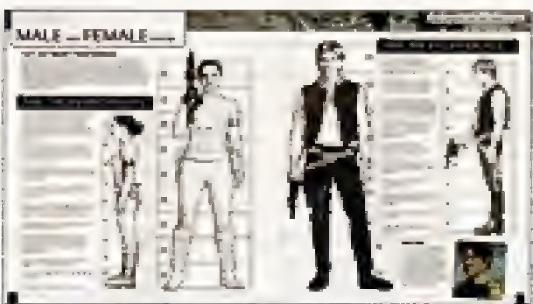
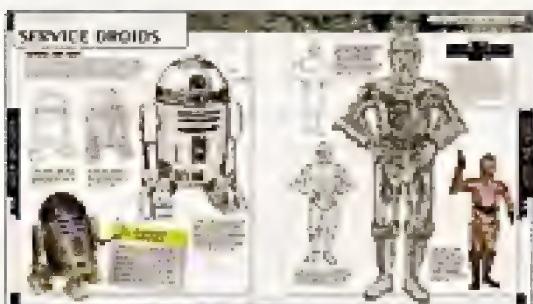
CLONE WARS



Princess Leia, Emperor Palpatine, Yoda, Jabba the Hutt, C-3PO and R2-D2 — just to name a few. Other droids, characters and creatures such as a Gonk power droid, Bib Fortuna, the Sarlacc, Watto and Tion Medon are also included. For fans who love to sketch space battles, the book also offers tips on how to draw the Millennium Falcon, Slave I, X-wings, TIE fighters, Podracers and other vehicles and starships. Various weapons, including blasters and signature lightsabers are also featured.

"As a child, I would have appreciated this kind of book," Hodges says. "I was drawing *Star Wars* characters and ships from the day I saw the movie on opening weekend. And at the time, there was little more to go on than my memories from the film and ads in magazines and newspapers."

"*Star Wars* is the whole reason I got into drawing in the first place," Busch adds. "I remember quite vividly drawing stick TIE



fighters on my bedroom walls with crayons and getting grounded for it! This is the book that every *Star Wars* fan with even a remote interest in drawing has always wanted."

The book is organized by easy-to-read sections about drawing characters and vehicles from start to finish. Learn to develop drawing skills using step-by-step instructions, trace overlays, foldout pages and stencils. Discover how to draw clothing and weapons for your characters. Get the same penciling, inking and coloring techniques professional comic book artists use. Plus get useful tips on how to make your own comic book!

Working on the project for months at a time, the book's creators often couldn't help but favor some characters and content over others. "The battle scene section with Obi-Wan Kenobi and the clones, with Dunge rampaging, was my favorite piece to illustrate for the book," Hodges says. "I really enjoyed putting that piece together. I went through about five to six ideas for that piece before settling on that."

"I really fought for *Bink* to be in the book," Burton smiles. "He's one of those droids that people tend to overlook. I'm a big fan of drawing minor and obscure characters from the saga like the Sarlacc and mouse droids. I'm also proud to say we made sure clone troopers and stormtroopers are also in the book so the fans in the 501st Legion can practice drawing themselves!"

Creating a drawing book that appeals to fans of every artistic skill set wasn't easy, but the end result proved rewarding for the author and illustrators. "We wanted to cover as many aspects of solid drawing fundamentals that we could, while at the same time really focus on as many *Star Wars* characters, vehicles, aliens, and locations as possible," Busch says. "It's hard to accomplish either of those into a single book, even for one as big and thorough as this. But there really is lot of material covered in the book, ranging from exercises that young beginners can

use, as well as advanced tips for more seasoned aspiring artists."

"This book is much more than just instructions on how to sketch your favorite *Star Wars* characters," Burton explains. "I also wanted to explain basic drawing techniques right down to the best pencils to use. Most people want to jump right in and draw, but this book teaches you the basics that help you become a better artist, including information on figure proportions and anatomy, dramatic lighting, perspective, foreshortening, shading, inking and coloring."

Even though the book is jam-packed full of drawing tips and art theory, the illustrators and author still have plenty of advice for any budding and accomplished artists wanting to use *You Can Draw Star Wars* as a resource. "Don't be afraid to try learning something new from this book," Hodges says. "Look to reality as well for inspiration. Draw everything you can think of whether it be fashion clothing, cars driving down the street, or whatever you see on your block. Looking to reality will help you create fantasy."

"The biggest tip I can give to beginning artists is to start building your characters and starships three-dimensionally out of basic shapes, then tighten up the details," Busch says. "Too often beginners will just get antsy and want to start drawing the nitty-gritty details. You really need to slow down and build your objects as simplified shapes, and go from there."

"Drawing, like any other skill, takes a lot of practice to master," Burton adds. "Be willing to make mistakes and not get too frustrated, even if your first attempts at drawing R2-D2 looks like a baked potato on wheels. As long as you are determined and patient with yourself as an artist, drawing will begin to come to you naturally. And remember most of all to have fun!"

You Can Draw Star Wars is currently available from DK Publishing at local bookstores and online at StarWarsShop.com. To learn more about the book, visit StarWars.com.

"I was drawing *Star Wars* characters and ships from the day I saw the movie on opening weekend. And at the time, there was little more to go on than my memories from the film and adverts in magazines and newspapers." — Tom Hodges

DARREN HAYES SINGING STAR WARS' PRAISES

Even though musician Darren Hayes has lived the life of a rock star as the former lead singer of Savage Garden and a current successful solo artist, he would gladly swap a microphone for a lightsaber.

"I stalked the casting director of Episode I [solidly] through my then-agent at William Morris for the opportunity to audition to be in the new films," Hayes admits. "Clearly, I've had no acting experience – but the sweet and generous producer Rick McCallum went out of his way to get me a meeting. I remember sitting in front of casting director Robin Gurland who patiently waited while I did my best American accent. She looked at me puzzled and said, 'What do you imagine yourself doing? I thought for a second and said, 'Look, I'll do anything. I'll play a rock & tree, a dead Wookiee – ANYTHING!' She laughed and made some comment about this bizarre male obsession with Star Wars. She said, 'What IS it with you boys and Star Wars?' Needless to say I don't appear in the credits but auditioning was a blast."

Even though he couldn't join the Jedi Council, Hayes still managed to show his Star Wars pride through his songwriting. "I wrote a song once called, 'I'll Bet He Was Cool' which featured the lyrics 'I'll bet my Star Wars figure' which if you know me, is a pretty serious wager!" Hayes says. "I don't know if the Star Wars films can be directly related to my musical work, but I'm sure the idea of a hero relates quite clearly the role of rock or pop star. The microphone is not unlike the lightsaber handle. The weapons may differ but the job-description is pretty similar: Save the universe. Win the girl (or guy). Roll credits."

As a young boy growing up in Queensland, Australia, Hayes recalls his first introduction to Darth

Vader – at the fair. "In Australia we had a version of a state fair known as the Brisbane Exhibition, or the 'Ekka' as we called it," Hayes explains. "There were theme park rides and cotton candy but for me the best part was that they sold these novelty bags which were filled with toys and candy. I must have been five years old in 1977 when the fair debuted their Star Wars bag. It featured a mask of this imposing black 'robot' who I later found out was the infamous Darth Vader. You could say it was love at first sight – almost literally."

During his childhood, his family often struggled with poverty but they still managed to set aside some money for a very special Christmas for Hayes and his

I turned 16 and was heading into high school. I thought the other kids would make my life hell if they knew I played with 'dolls,' Hayes says. "So I sold my entire collection to a neighbor for \$40 (Australian)!"

Now that he's an adult, and a hit songwriter, he's more than happy to replenish his collection and show it off with proper pride. "Years later, when I had a few Billboard number one songs, I bought an entire mint condition collection of every figure that Kenner released from 1978 through to 1984." Hayes smiles. "They are literally my most-prized possession. Of course, if I had to pick just one pride-

"The love affair between Leia and Han
was so believable and full of sparks."
– Darren Hayes

sibling. "We had no money one challenging year and I was sure there was no way my parents could afford to buy us gifts," Hayes recalls. "In fact, our Christmas day lunch was essentially a take-out roast chicken and we dined on a park bench! But when I opened my gifts that morning, it was just one box – a Star Wars carry-case from Kenner. And inside were 24 Empire Strikes Back figurines. To this day that is probably one of my happiest memories."

"Even as a child, I knew the value of money and how hard my mother must have worked to pay for them," Hayes continues. "It was later revealed to me that she had purchased one figure a week for the entire year in order to make my Christmas day special."

Because of the special emotional attachment to his Star Wars toys as a boy, he always appreciated his collection growing up and added to it when he could afford to. "Occasionally, one of my friends at school would let me play with his Darth Vader and I could pretend I owned him for a few hours but always had to give him back," Hayes remembers. "It probably explains why my collection obsession started. Into my teens, as Return of the Jedi was nearing the end of its theatrical run, I pretty much owned most of the toys. I'd saved up all my pocket money and had part time jobs to fund my love!"

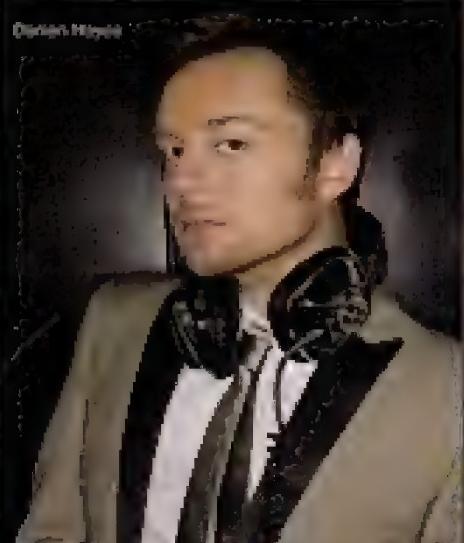
However, as he grew older, Hayes found himself feeling a bit shy about his passion for a galaxy far, far away. "This sounds rather silly now, but when

and joy item, it would probably be my collection of R2-D2 toys. I'm the most passionate about Ralph McQuarrie designs including R2-D2, the AT-AT and the Scout Trooper. Darth Vader goes without saying. In some ways, I feel like many of the characters and the vehicles are design classics. I have them around my house as much as a tribute to the films as my love of modern art."

Another passion of Hayes has always been music. Active in school musicals and productions, Hayes later auditioned for local bands and met up with Daniel Jones who would become the other half of the band Savage Garden. From there the duo released their debut album in 1995, which included their hit single "I Want You." Other hit singles "To the Moon & Back" and "Truly Madly Deeply" quickly followed. The second album, *Affirmation*, was released in 1999 with another chart-topping single "I Knew I Loved You."

After Savage Garden broke up in 2001, Hayes concentrated on his solo career and in 2002 released *Spiral*. In 2004, Hayes' next solo album *The Tension and the Spark* showcased a new electronic sound and a fan favorite single "Popular." Hayes' third record, *This Delicate Thing We've Made*, hit the airwaves in August 2007, on his own record label Powdered Sugar.

When Hayes isn't working in the recording studio on new music, he loves to watch the Star Wars films depending on what kind of mood he's in. "I watch most of the films at regular intervals for different





Christian Hayes, of Savage Garden, is a big Star Wars fan, but not quite as big as this Wookiee.

reason," Hayes says. "If I'm down, I'll watch Empire and I'm filled with hope. [I] want to remember the rush of finally seeing a 'new' Star Wars film after decades of withdrawal [I] pop on *The Phantom Menace*. My favorite of the recent trilogy is probably *Revenge of the Sith*. No prizes for guessing why!"

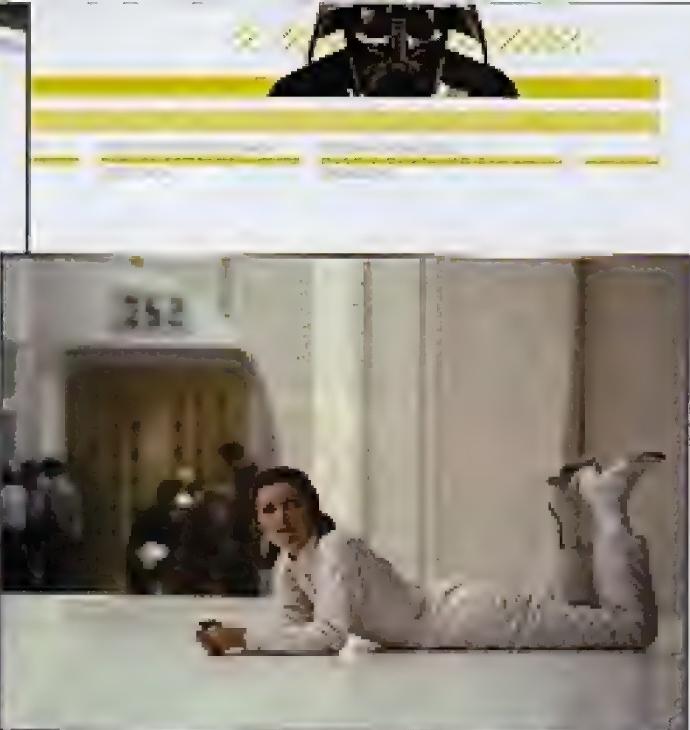
Of the original trilogy, *The Empire Strikes Back* remains a favorite for Hayes. "It's hands down and without a doubt the darkest and most poetic of all the films," Hayes says. "I thought the imagery was stunning – the love affair between Leia and Han was so believable and full of sparks. And then of course it features the best lightsaber duel ever. Luke was just so torn between his duty and his heart. As a teen I really related to the angst."

Watching the films now, Hayes can't help but look at the deeper meanings and mythos within the saga's storyline. "I think what George Lucas has done is distill age-old elements of the hero's journey and surround

them with myth and mythology that is appealing to all ages," Hayes explains. "His stories are based around very core and real issues that many young people are faced with. I can only speak of my own journey through life in saying that I very much identified with the feeling that my life was destined for bigger and better things. The scene from *A New Hope* where Luke is illuminated by the twin sunset on Tatooine is a poignant and reflective moment that spoke volumes to the confused and yet hopeful child I was in the 1980s."

"As a boy, *Star Wars* represented an escape from my childhood and became a source of peace in a time where there wasn't any," Hayes says. "*Star Wars*, quite literally, was my savior as a kid and for that reason [I] always sing its praises."

Visit *Star Wars Rocks* for more interviews with your favorite bands and celebrities. starwars.com/community/news/rocks



COMMUNICATIONS DISRUPTION: PHOTO CAPTION CONTEST LEIA-ING AROUND

Fans visiting StarWars.com were invited to provide their captions for this rare photo of Carrie Fisher enjoying a break in filming (above) and, as ever, they came up trumps. Here are 10 of the best:

"I happen to like nice floors." (JedPintress77)

"Thank you, Set for planning." (Sal Kassay)

"Leaving down on the job." (Darth_HanHing)

"This ground rock feels strange. It doesn't feel like rock." (Ryan_Lutz)

"Now who's the walking carpet?" (Caged_hawk)

"Lando better have a good lawyer." (KitChurch)

"Oh no, the stormtroopers are coming; act casual!" (RC-1290 "Darth_Damaged")

"Ok, great! Now give me candy." (JedDrew88)

"Slower, less interesting!" (Action_1TK1314)

"Who is she? She's Boot-Mal!" (The Stooge) ☺



A STAR WARS CELEBRATION
IN THEIR OWN WORDS

“YOU SAID IT, CHEWIE!”

TO CELEBRATE THE 30TH ANNIVERSARY OF THE GREATEST
SPACE SAGA OF THEM ALL, WE’VE RAIDED THE ARCHIVES
TO PRESENT THE STARS’ VIEWS OF STAR WARS,
ILLUSTRATED WITH SELDOM SEEN PHOTOGRAPHS AND
INTERVIEWS FROM THE EARLY DAYS OF STAR WARS MAGAZINE
THAT TELL THE STORY IN THE STARS’ OWN WORDS!

PLUS: WE EXAMINE THE STAR WARS EFFECT
ON FILM CULTURE AND MOVIE TECHNOLOGY!

THE STAR WARS EFFECT: PART 1

THE SINCEREST FORM

STAR WARS UNLEASHED A WAVE OF CINEMATIC CREATIVITY IN THE LATE 1970S, LEADING TO A HORDE OF IMITATORS OUT TO CAPTURE SOME OF STAR WARS' MAGIC. AND THAT'S JUST ONE ASPECT OF THE DRAMATIC STAR WARS EFFECT! WORDS PAUL SIMPSON



People have funny visions about Star Wars and what happened," George Lucas has said. "They always say it changed the movie business. Star Wars didn't change the movie business."

Although he is technically right – there had been many blockbusters before – we reckon it's safe to say that George Lucas may be slightly underestimating the effect of his own film.

In terms of the way in which movies were made, both thematically and technologically, there's probably not been a film as important as *Star Wars* since *The Jazz Singer* was released in 1927 – the first feature-length motion picture with synchronized dialogue sequences.

In the decades that followed the release of *Star Wars* in 1977, its influence was palpable. Some films tried to emulate its success by copying creative elements (often missing the crucial factors that made *Star Wars* resonate with a generation), while others consciously reacted against it. As recently as 2005, the makers of *The Hitch Hiker's Guide to the Galaxy* movie revealed that their thought processes included wondering how *Star Wars* would tackle a particular idea, and then taking the diametrically opposite approach.

Filmmaking itself was radically changed, not just through technological innovations such as the Dykstraflex camera (see Part 2, page 68), but also through Lucas' ability to fund or promote movies

that otherwise would never have been made.

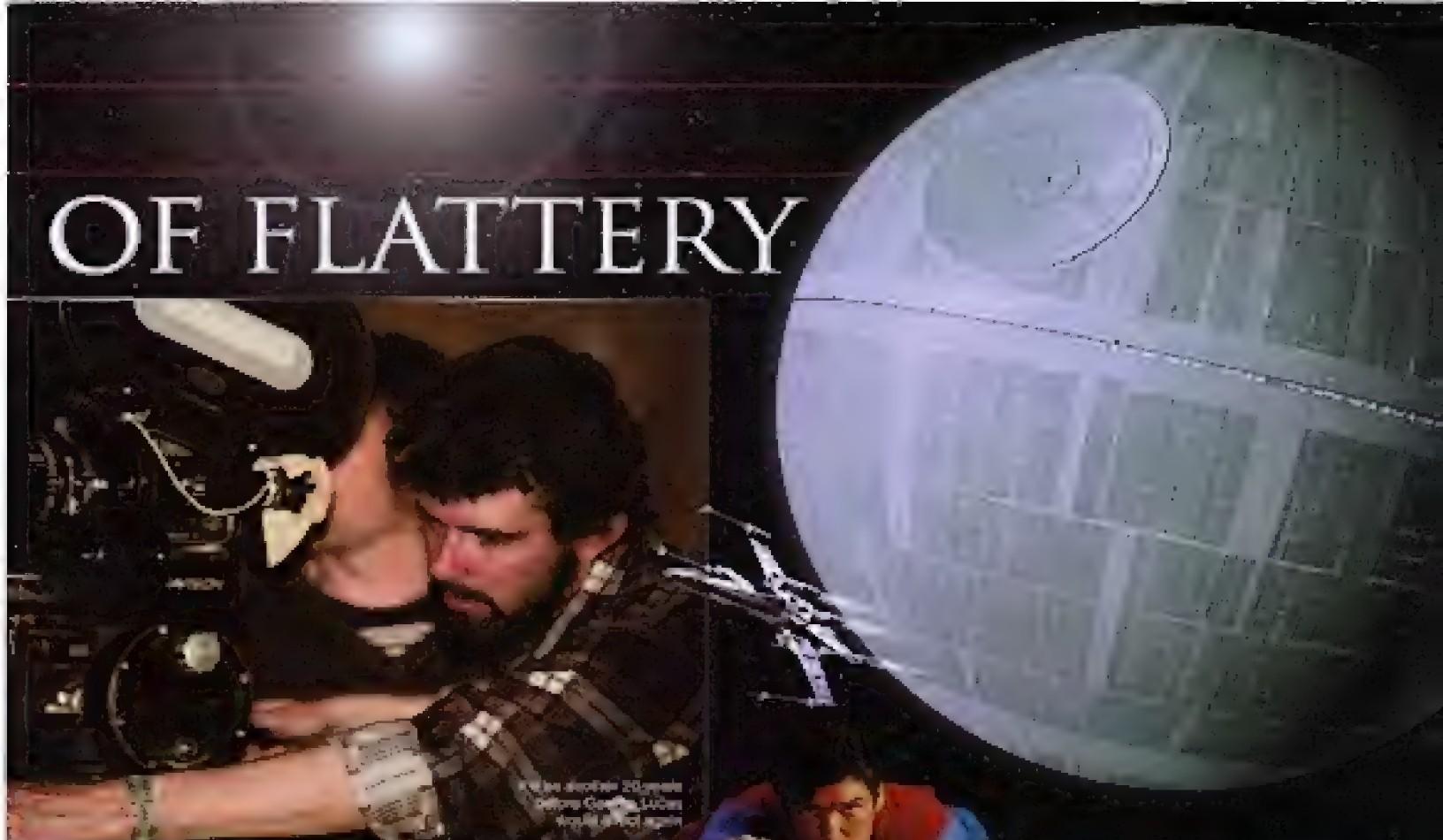
Lucas' words may not be so far off the mark, though. Some of the changes in cinema that happened toward the end of the 1970s and into the 1980s that have been ascribed to the *Star Wars* influence actually had little to do with it. The advent of the blockbuster picture had happened way before *Star Wars*. Indeed, no one really expected Lucas' space fantasy to be anything more than "a kind of crazy, modest science-fiction film." It wasn't set for release on either of the two big days in the U.S. film-going calendar – Christmas Day or the July 4th weekend – but instead for Memorial Day weekend, when the film's natural audience of school children were still in the midst of lessons. (However, as a result of *Star Wars'* success, Memorial Day has now become a major film release date, with the fourth Indiana Jones movie, *Prince Caspian*, and James Cameron's *Avatar* all vying for the slot in coming years.) *The Towering Inferno* and *Jaws* both have claims to starting the trend for the modern blockbuster summer movies, pulling audiences into the cinema in order to appreciate the spectacle fully, and remember that this was in a time before the home video explosion, let alone cheap DVDs. To see a film after its initial release, audiences had to wait for it to either come round again a few months later, or hope for a sale to television, when it might be severely truncated to fit the available slot.

Star Wars certainly wasn't the first big sci-fi film either. Stanley Kubrick and Arthur C. Clarke's 2001: A Space Odyssey can lay claim to that title. It wasn't even the first really big sci-fi franchise; that honor falls to *The Planet of the Apes* series, which began in 1968 (the year of 2001: A Space Odyssey) and cycloned on through five movies, a popular live-action TV show and a Saturday morning cartoon spin-off over the next seven years.

But while there were licensed products from *The Planet of the Apes* movies and James Bond films, it was the immense, worldwide success of *Star Wars* merchandise that kicked off the boom in licensed products. *The Planet of the Apes* became more of a licensing success when it transferred to TV, although unlike *Star Wars*, the profits went back to the studio, rather than to the creator.

The opening crawl text went through various permutations before it was finalized for the film.

OF FLATTERY

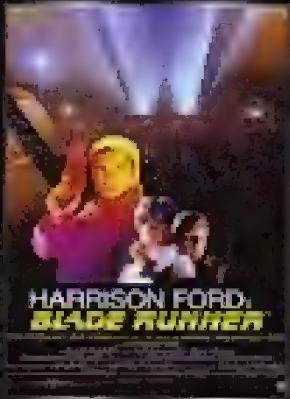


"This time it went faster and more intense."



"Close Encounters of the Third Kind"

STAR WARS HAD PROVED THAT THERE WAS AN AUDIENCE FOR SC-FI AND FANTASY



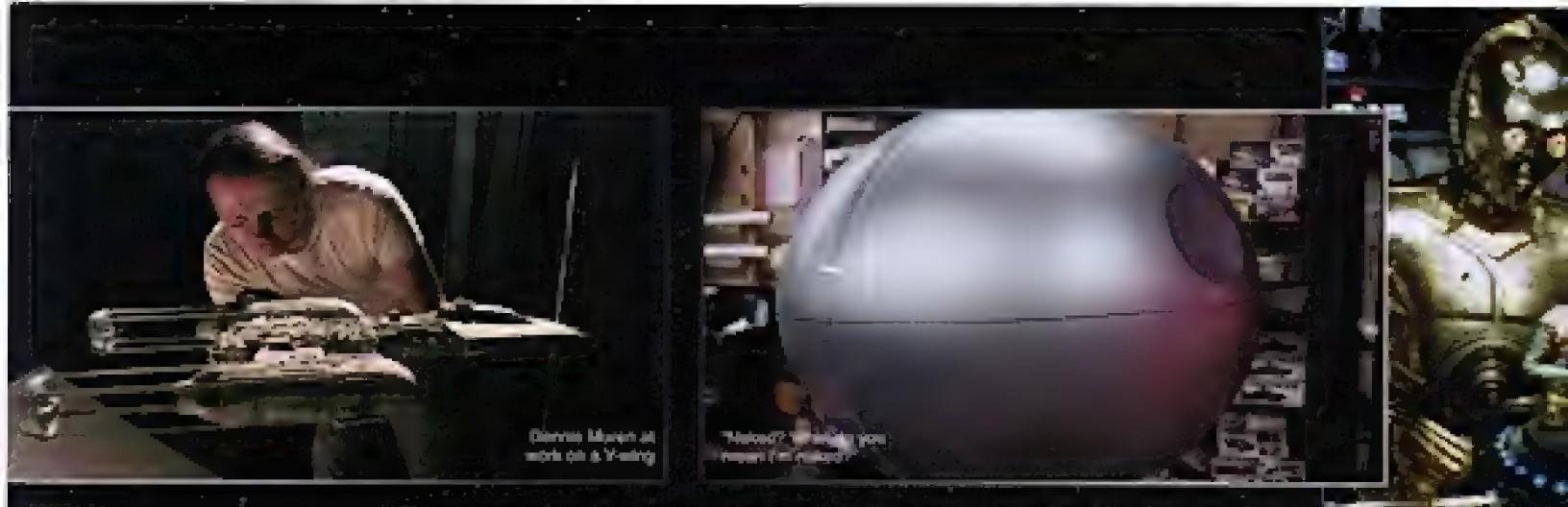
"From left to right: *Star Trek II: The Wrath of Khan*; *Blade Runner* and *Star Trek: The Motion Picture* all benefited from the year's Star Wars SF movie boom."

BALANCING ACT

Somewhat, *Star Wars* brought all of these elements together. Lucasfilm's hath in fact spreading the news about the movie by word of mouth paid off, and very quickly there were lines waiting for the first and subsequent performances. Something about the movie captured the imagination of a generation and, unsurprisingly, everyone wanted a piece of the action.

There's a common belief that films like *Close Encounters of the Third Kind*, *Superman: The Movie* and *Star Trek: The Motion Picture* were rushed into production as a result of the success of *Star Wars*. Certainly the amount of attention given to each film by its respective studio was increased once *Star Wars* had proved that there was an audience for sci-fi and fantasy, but such films don't happen overnight. Steven Spielberg's *Close Encounters*, with Douglas Trumbull's incredible visual effects, opened in the U.S. a mere six months after *Star Wars*, having already been in production for some time. *Superman: The Movie* began shooting at Pinewood Studios 10 weeks before *Star Wars* burst on the scene, and that was following a very long pre-production period.

Star Trek: The Motion Picture is a slightly different case. There were plans during the



Dennis Muren at work on a *V-wing*

"*Attack of the Clones*" model



Moonraker: The tracking lasers are put to a Star Destroyer by ILM modelmaker Steven Cossey. *Moonraker* became a Blockbuster in the 20th Century.

MOONRAKER TRIED TO RIDE THE STAR WARS WAVE, BUT THE COMBINATION OF GENRES WAS NOT SUCCESSFUL

mid-1970s to bring Captain Kirk and the crew of the U.S.S. Enterprise back to the TV screen. Paramount was prepared to finance a two-hour pilot for television, known as *Star Trek: Phase II*, but shortly after *Star Wars* began to triumph at the box office, instructions were given to transfer the project to the big screen. Thus began one of the most popular sci-fi movie franchises, one that looks set to resume with J. J. Abrams' new *Star Trek* opening next year.

Another long-running franchise altered its plans as a result of *Star Wars*. At the end of the 1977 movie, *The Spy Who Loved Me*, audiences were promised a confrontation that would be *For Your Eyes Only* as James Bond's next adventure. Instead, as the posters proclaimed, Outer Space belonged to *Star Wars* in the 1979 feature *Moonraker*, which took Ian Fleming's original novel about a Moonraker rocket that housed a nuclear missile, and replaced it with space shuttles and outer space battles. It tried to ride the *Star Wars* wave, but the combination of genres was destined to be critically panned. When *For Your Eyes Only* did appear in 1981, it was one of the most down-to-earth entries in the series.

It's usually easier to make a television series than a big-budget motion picture, as the wealth of TV movie knock-offs of popular hits over the years has proved. *Star Wars* was the inspiration for numerous TV shows, probably the most famous of which is the original version of *Battlestar Galactica*. Tapping a similar mix of old film serials, heroic archetypes and evil empires, *Galactica* was the most expensive TV show of its time. It cost over one million dollars an episode in 1978, but that expense ended up being its downfall. It needed phenomenal ratings to maintain the studio's willingness to finance it. It slipped into a much lower-budgeted follow-up series, renamed *Galactica 1980*, and disappeared into total obscurity until Ronald D. Moore and David Eick reimagined it in 2004.

Galactica creator Glen A. Larson still wanted to capitalize on the *Star Wars* phenomenon, and turned to an old pulp science fiction hero, George Lucas had met with King Features Syndicate, which owned the rights to Alex Raymond's hero Flash Gordon, prior to developing *Star Wars*, but discovered that they weren't willing to part with the rights. (Ironically, a highly camp movie eventually appeared from Dino De Laurentiis in 1980, clearly influenced by *Star Wars*.) Larson decided to tell the further adventures of Philip Francis Nowlan's hero Buck Rogers, a 20th Century astronaut lost in time. *Buck Rogers in the 25th Century* was a tongue-in-cheek action series, whose most obvious debt to *Star Wars* was the creation of Twiki, a small robot (about R2-D2's height and C-3PO's shape) with a line of smart-aleck remarks. Buck lasted for one season of high-budget shenanigans, before suffering a downsizing similar to *Galactica* for its second, more *Star Trek*-derived year. From there, Larson would turn his attentions back to the superhero market.

As well as being the inspiration for Twiki, R2-D2's lineage can be seen in other television series. The long running British sci-fi TV show *Doctor Who* introduced K-9, a smart talking computer in the form of a robot dog, in October 1973, and nearly 30 years later his adventures are set to continue in a proposed new CGI animated series.

Star Wars continued to influence American television science fiction through the 1980s and 1990s with shows like *Space: Above and Beyond*. Lucas had used footage of dogfights to visualize the final battle over the Death Star, later replacing it with finished effects footage. That 3-D approach came to symbolize space battles for a generation, but only occasionally would films such as *Star Trek II: The Wrath of Khan* capitalize on the three dimensions available for space battles.





STAR WARS ON JUKEBOX

To say that every sci-fi film that came out in the late 1970s and early 1980s happened because of *Star Wars* would be a gross generalization, in the same way that not every forensic science show on air today can be attributed to *C.S.I.: Crime Scene Investigation*. However, its influence was felt even in films that were the complete opposite in approach to George Lucas' rip-roaring action adventure.

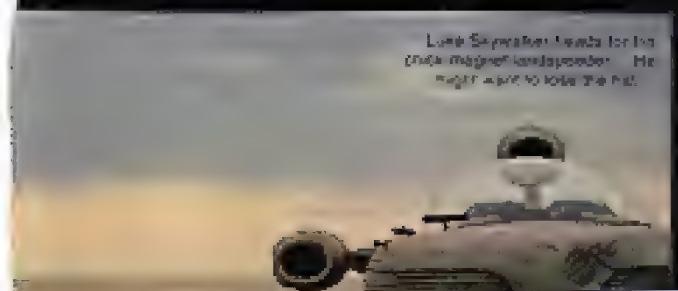
Lucas created a world that appeared lived in; the characters and situations clearly had a life that we were simply getting a glimpse of when the cameras were there. Aldo Guarnino called around in the Tunisian desert to turn his pristine robe provided for Obi-Wan Kenobi into something that a hermit would have worn for decades and there are bump and scratch marks on the speeders. This idea can be seen again in Ridley Scott's *Alien* and *Blade Runner*, two films whose only other thematic connection to *Star Wars* is their fantastic settings. The crew on the Nostromo in *Alien* has technology that can and does go wrong, while Orchard's dystopian L.A. is created in meticulous detail.

Of course there were the films that simply took elements from *Star Wars* and tried to duplicate them in a bid to gain the same audience. Princesses needed rescuing from evil villains on a far more regular basis. Young farm-boys became heroes. Cute robots emulated Laurel and Hardy, or went mad on Saturn 3. Titles such as *Laserblast*, *The Adventures of Stella Star*, and *Unidentified Flying Object* sounded.

However, for all the dross that appeared

chasing a piece of the *Star Wars* action, there were films that might not otherwise have seen the light of day. Lucas' own Indiana Jones films mined some of the same ground as *Star Wars*, particularly in their debt to the Saturday morning serials of his youth. Lucas found himself in a position to help other filmmakers, often those to whom he felt a debt of thanks. He has regularly acknowledged the influence of Akira Kurosawa's films on the *Star Wars* trilogy, and found himself in a position to help gain international distribution for *Kagemusha* in 1980, alongside his mentor Francis Ford Coppola. He assisted Coppola in bringing Paul Schrader's film *First Kill: A Life in Four Chapters* to the screen, using his influence to help Schrader raise financing from Warner Bros., and used the Lucasfilm banner to distribute the politically sensitive film *Eating* in 1985. He also teamed up with Coppola to help Godfrey Reggio's avant-garde film *PowwowHeath* to travel, if small, audiences, and then was able to help Coppola himself produce his film *Tucker: The Man and His Dream*.

Following the release of *Star Wars: Episode VI - Return of the Jedi* in 1983, the direct influence of the trilogy on movies and TV began to lessen. It had brought new expressions into the English language – people still talked of someone “turning to the dark side”, and President Ronald Reagan’s Strategic Defense Initiative was colloquially known as “*Star Wars*” – but there were many diverse ways in which *Star Wars* continued to influence the filmmaking landscape, especially through technology.



IT WASN'T JUST THE CONTENT OR STYLE OF MOVIES AND TV THAT DREW ON INNOVATIONS IN STAR WARS: THE VERY TECHNOLOGY USED TO MAKE MOVIES WAS CHANGED FOREVER. FIND OUT MORE IN PART 2, ON PAGE 48.



ON MAKING STAR WARS

Making this movie has been to George Lucas like playing with a big toy. He had a great time. While we were filming, Carrie [Fisher] brought over to England a Buck Rogers helium pistol. She gave it to George and you couldn't pry it away from him. He was always pursuing imaginary villains down the corridors of the studio.

[Luke is] like Dorothy in *The Wizard Of Oz*. They both are characters people look at to see how they react to things. They are simple, naive characters. All they want is a little adventure.

Something in me told me to observe the way George spoke, his gestures. As we next did the scene I mimicked him, picking up his inflection. I thought George would tell me to go back to the way I had first done it, but when the take was over, he called, "Cue! Perfect!"

MARK HAMILL

LUKE SKYWALKER

A NEW HOPE SAW THE FIRST CHAPTER IN LUKE SKYWALKER'S JOURNEY FROM FARM-BOY TO JEDI. IT MADE A STAR OF MARK HAMILL, BUT IN 1977 HE WAS MORE CONCERNED WITH RESCUING A CERTAIN PRINCESS....



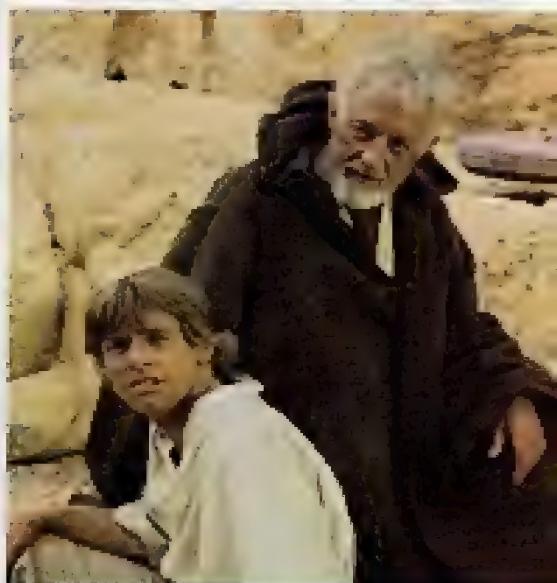
ON HIS RELUCTANCE TO TALK ABOUT STAR WARS

I know I didn't talk much about *Star Wars* over the past few years, but it wasn't a matter of reticence; I just didn't want to be the one who added and abetted the stripping away the allure the unknown had. When you talk about it, it's not unknown any more. It's like, if you're a Beatles fan, do you really want someone telling you what *Strawberry Fields Forever* means? I kind of wanted to keep the magic, the secrets of *Star Wars* a secret; talking about it would have drained the magic from it. I didn't want to be the magician's assistant who gave away all the secrets.

There was that, and also the fact that I wanted to look forward. I think people probably noticed that I didn't go doing the science fiction convention circuit. That wasn't because I don't love the fans; I do love the fans, and I'm not saying there's anything wrong with doing the conventions. I did go to promote my comic book [*The Black Pearl*] and it was an incredibly positive experience. From my own point of view then, I just didn't see it as an option. At the time, I was thinking, "What's next? Bar Mitzvah?" I wanted to do other things, and I did them.

ON THE 1997 STAR WARS SPECIAL EDITION

When I saw *Star Wars* again at the [Special Edition] premiere in Los Angeles, that was the first time I'd seen it in 20 years. I think I held my breath for the whole two hours. I loved seeing it in a theatre again. There were no phones ringing, no chances to pause, rewind and watch a scene again, like you can do with a video. There were the obvious new sequences, like the Jabba the Hutt scene. For me, it was far enough removed in time, and I've done enough since, that I had a certain disconnection from it.





KOO STARK CAMIE

IN HER ROLE AS CAMIE, A FRIEND OF LUKE SKYWALKER, KOO STARK'S PERFORMANCE IN STAR WARS HIT THE CUTTING ROOM FLOOR. SHE WENT ON TO ENJOY NOTORIETY, THANKS TO HER RELATIONSHIP WITH THE UK'S PRINCE ANDREW

ON HER STAR WARS EXPERIENCE

I had no idea that there was still so much interest in Star Wars. I remember sitting in George's office while he explained to me about this wonderful film that he was going to make, giving me the background, the feel for it. All I could think of was here was somebody who'd read a lot of comic books and was bringing them to life. He had such energy about him.

ON BEING CONSIDERED FOR THE ROLE OF PRINCESS LEIA

As Star Wars was to-be a low budget film, Carrie Fisher's agent was holding out for more money. But, when Fisher's agent changed his mind and signed the contract, George very kindly rang me at home and said how sorry he was that I hadn't got the part. Carrie was very nice, a very funny girl and she visited me often during her trips back and forth to London for the interior filming at Elstree.

ON ACCORDING TO LUCAS

He had a very visual mind. Some people communicate very well through words and some through imagery. You could see, when talking to George, that he saw things in his mind and whether it was based on something he'd seen or something he imagined, it all had the same effect on him. He had this incredible drive to put what he'd created onto celluloid so that the audience could also share his vision. I guess that's why Star Wars is so extraordinarily successful.

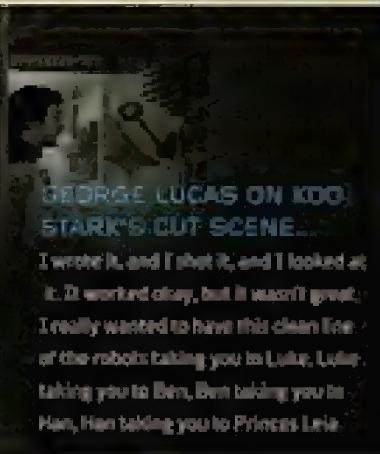
He lost me a bit when he was talking about the technical aspect! how he was going to create the special effects, which were of course a technical breakthrough. He had a passion for the subject that came from something I could really relate to.

ON THE PASSION OF A DROID

They were filming *Jesus of Nazareth* on the same location. Operated by remote control, R2-D2 had to trundle off camera and disappear behind a sand dune. But the remote control failed to stop the robot and he wandered onto the set of *Jesus of Nazareth*.

ON EVALUATING HIS WORK IN STAR WARS

My son is now closer in age to Luke than I am. When I saw the film at that premiere I was moved in a way I didn't expect to be moved because I was practically seeing my child up there. I don't know how to describe it. What did I think of my work? I couldn't pull myself out of the moment to think about what scenes I nailed and didn't nail. In an ensemble piece what you hope to do is fulfill your role in such a way that it's part of delivering the whole. I think I did that. The film itself, I've always said, had the element of surprise going for it. No one really knew what to expect. To me, it was a sci-fi film in a certain sense, but it was more of a fantasy or a fairy tale. It had a winning sense of humor about it that other films of its ilk weren't known for having.



ON WHETHER STAR WARS WOULD WORK TODAY

Whenever you have a good story with good characters that people can relate to, you're already on third base. You need the public to step up to bat and drive you home. I'd like to say yes, Star Wars would be a hit today. But who knows? The way special effects movies are going these days, ours stands out as having extremely dimensional characters. When we first came out, though, there was criticism that the characters were two-dimensional. Maybe they were, but at least they were identifiable types, from the cynical pirate to the self-assured princess, from the callow young farm-boy to the wise old wizard. It had a kind of heart and humor among the characters that most effects-driven films don't have these days. I have to tell you, I don't even know if Star Wars would be made today. What's the catch? They don't make 'em like that any more. ☺



GARRICK HAGON BIGGS DARKLIGHTER

LIKE KOO STARK, GARRICK HAGON PLAYED A FRIEND OF LUKE SKYWALKER, BIGGS DARKLIGHTER. FAN INTEREST IN THE CHARACTER RESULTED IN AN ENTIRE BIGGS' BACKSTORY AND THE REAPPEARANCE OF THE CHARACTER IN THE STAR WARS SPECIAL EDITION OF 1997

ON TOSCHE-STATION

It was shot around this mosque on the edge of a bay. It was a brilliant location, and George positioned the camera a long way away. We did the scene in one take. I can't remember ever doing any close-ups because George was a long way off. I knew that meant the scene would be 'all or nothing', because they couldn't cut away and come in, or cut out lines.



ON LEARNING LINES WITH MARK HAMILL

Mark Hamill said: "It doesn't matter what you say! You could say 'Pass the Peanut Butter' as long as you say it fast, and George will be happy!" But I didn't heed the advice, and I learned the lines. I remember spending the night before with the other actors in the scene: Koo Stark (Carrie), Tony Forrest (Fiver) and Jay Benedict (Oskar). We were all friends, and obviously some of them were still zooming around the Station, playing some kind of pinball machine. I came flying in to have this scene with Luke, to persuade him to come to the academy and sign up. It continued with scenes of the station that we shot at Eftesee, which were kind of fun. It was a nice idea, a kind of kids together teenage scene that was very different from the rest of the film - but George decided it had to go. ☺





ANTHONY DANIELS & KENNY BAKER C-3PO & R2-D2

ANTHONY DANIELS AND KENNY BAKER ARE FOREVER LINKED AS THE ROBOT DUO WHO APPEARED IN ALL SIX STAR WARS MOVIES, EVEN THOUGH BOTH HAVE ENJOYED A VARIETY OF CHALLENGING ROLES OVER THE YEARS

ANTHONY DANIELS ON C-3PO'S COSTUME

The gold suit looks big because it's glossy and shiny. It gives the impression of greater stature. I spent some months at Elstree with a team of plasterers and a lovely sculptor called Liz Moore. First they covered every part of me in Vaseline and then cling-film. Then they slapped plaster all over me. It was a rather disgusting experience...

Eventually they put together this rather unattractive statue of me, cast from molds they created. Then, with clay, Liz built up the design you recognize on the screen. She was terrific, but it wasn't until I saw a Polaroid picture of myself on the first day's shooting in Tunisia that I really knew what I was playing for the next 12 weeks.

It was made up of about 16 pieces, on a good day: aluminum, plastic, fiberglass, rubber, cardboard and me. The trouble was that they didn't all quite fit together as intended. Being in the middle, so to speak, it seemed to be me that had to give in. I was fairly traumatised just by the two hours it took to dress on the first day. Even before we began the film, I was ready to go home. I think my dressers and helpers felt the same way but it did get better, especially in the other movies.



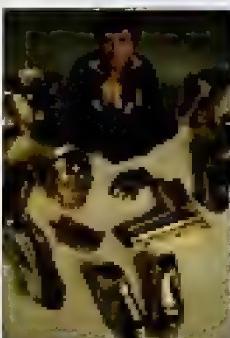
KENNY BAKER ON LIFE INSIDE R2-D2

There's just an opaque window, about four inches at the chest in diameter and I couldn't see much at all. I didn't need to, as long as I could see who I was supposed to be reacting to. I'm moving my head from one side to the other to follow the gist of the conversations. That was about it really. I didn't walk anywhere, because they used the three-legged remote-controlled robot to move around. My costume weighs about 80 pounds. It's quite heavy, and I couldn't physically move it, apart from wobbling and jerking around and moving the head.

I'm acting away inside this thing. You just have to act through the costume. You're still doing the facial expressions, and whatever you need to do, making noises, to try to give the character some life.

I've done that quite often over the years in different costumes. It's the way I move, I presume. I've been told it's much more effective when I'm in R2-D2, as opposed to the remote-controlled robot. It's a robot; it doesn't really wobble and jiggle around, does it? Although it moves, it's static in other respects. It's a natural movement of the robot that they want to see, and then that's coupled with the dialogue and with the sound effects, and eventually George gets what he wants.

It's hard to know what he does want at times because you're doing what you're supposed to be doing and hoping it fits in with what's going on around you. You don't see much and you can't hear much, because of the enormous sound of the whirling of the lights and stuff inside the head of the robot. There are quite a few electronics going on inside there, which are fairly noisy. You're slightly cut off from what's going on around you. But it seems to work.



ANTHONY DANIELS ON HIS DISTINCTIVE C-3PO VOICE

I spoke the lines as we filmed each scene. I had a tiny radio mike tucked into my left eyebrow. Wires ran out my head and right down my back, connecting it to a transmitter shoved in the only space available. Well, I couldn't sit down, anyway. I know quite a few people who talk out of the end of their anatomy!

The resulting tracks were fairly unintelligible. They picked up all the clanks and squeaks of the costume and especially my heavy breathing.

So after each take, minus costume, I would re-record one line on the spot, to save the sanity and ears of the editor. I never realised that George Lucas would return to the States and search for another voice. I had sort of invented the personality the way I interpreted the script, but it wasn't quite what George had in mind. It was his film so I guess he could have anyone he wanted. Somehow it didn't work with anyone else and eventually they flew me over to dub my voice onto the edited film. I've always looked after Threepio. Maybe this time Threepio was looking after me.

It is my voice with a tiny amount of effects added to make it sound slightly tinny. I do talk a little differently from my normal voice. It's just that I feel a bit self-conscious talking like Threepio unless I'm in the suit. Rehearsing on set was always a little strange. Luke and Han sound like Mark and Harrison on set or in the bathroom, but I had to accept that talking as Threepio, I did leave myself open to one or two odd looks, especially from Harrison.



DINNAR BAKER ON HIS STAR WARS EXPECTATIONS

Star Wars was just another film, as far as we were concerned at the time. It was nothing special. Nobody expected it to be something terrific; I thought if Alec Guinness was in it, it must have some credibility. He must know more than I do. Nobody thought it was going to be any good.

It was very confusing - Obi-Wan Kenobi and all these weird, funny names that you'd never heard of before, which at the time were hard to get your tongue around. The kids got them quickly but as usual the adults thought, "What the heck's all this about?"

ANTHONY DANIELS ON WORKING WITH ALEC GUINNESS

I don't think I could have played the role without his kindness and support.

DINNAR BAKER ON MARK HAMILL

He would come in with the boys and have a drink with everybody. Jack [Purvis] and I would take him out with us at night on the cabaret circuit in London, and show him what we did for our bread and butter.

ANTHONY DANIELS ON ACTING IN THE SUIT

One of the reasons I was offered the part all those years ago is that I was reasonably good at mime. They thought that an actor without that skill might just stand up in a costume like that. In fact I can walk almost normally in the suit, in spite of the weight, but I doesn't look very interesting. So I developed a sort of shuffle, which did two things. First it looked right for the character and secondly it kept my center of gravity right in the center. Otherwise I would have lumbered around like a bantha. I had to experiment to see what kind of performance I could get through the suit. It severely restricted my gestures. I admit that showing any kind of emotion wasn't easy, but perhaps it worked sometimes. I was usually slightly cold in the desert scenes in Tunisia: we went from summer to winter conditions on an hourly basis. The crew did quick changes between T-shirts and parkas. I didn't have a change of clothes. The air was quite sharp and the suit reflected all the sunshine away from me.

ANTHONY DANIELS ON R2-D2

The problem was that he never spoke at all. In any scene with him I'd have to imagine what he said and reply to it. I'd leave some gaps for him. Makes it a bit hard to remember a scene sometimes. I asked George to say "Toop" when I'd finished a speech and it was Artoo's turn to speak, but he was hopeless so I did it on my own. At the first screening of Star Wars I was amazed to hear what Ben Burtt had added as Artoo's voice. I'd never heard him before.



PHIL BROWN

UNCLE OWEN

A VICTIM OF THE MCCARTHYITE HOLLYWOOD BLACKLIST, PHIL BROWN'S RELOCATION FROM THE US TO THE UK BENEFITED STAR WARS WHEN HE WON THE ROLE OF UNCLE OWEN.

BROWN DIED IN 2006.

ON THE FLIGHT TO TUNISIA WITH ALEC GUINNESS

When the plane took off and it was quiet enough, we turned to each other and with almost one voice said "What's it all about?"

ON THE STAR WARS SCREENPLAY

I don't really understand it, because Lucas' original script was very minimal, of course, a lot of the stuff was going on inside his head, tucked away to put in later. He keeps his magic to himself.

ON MEETING GEORGE LUCAS

I thought he was offering me Obi-Wan-Kenobi. It was probably just wishful thinking. I read the script and went "Oh, that looks like a good role." I had no knowledge that my friend Guinness was already signed to play it. I was disillusioned quickly.

ON MARK HAMILL

He was quite brash (but) I thought he was very good.

ON UNCLE OWEN

He was a straight-forward curmudgeon - which I am anyway, so it was easy for me to play. I've been a curmudgeon a long time. ☺



SHELAGH FRASER

AUNT BERU

VETERAN ACTRESS SHELAGH FRASER ACTED RIGHT UP TO HER DEATH IN 2000. TO STAR WARS FANS, SHE WILL ALWAYS BE REMEMBERED AS KINDLY AUNT BERU....

ON THE IMPACT OF BERU

I had a good time working on Star Wars and it was a good cameo part, but what surprises me is the effect Aunt Beru had on the film's fans, whether it was because she was blown up with her husband [Owen Lars, played by Phil Brown]; I don't know. I do find it surprising, because at the time I never imagined that the character would have that kind of impact.

ON GEORGE LUCAS

When I first went to see George, he said that he didn't have a lot of money to do the film and there was an awful lot of ground to cover, so the whole thing was a bit of a gamble - a gamble that paid off, as everyone knows! But at the time nobody knew if the film was going to be successful or not.

ON ALEC GUINNESS

When you hear that Alec Guinness is going to be in a film, you know it's going to be all right! Alec is a lovely fellow, a wonderful, modest and brilliant person. He was reading all the scripts in Hollywood and didn't think any of them were particularly good when he came across this science fiction film called Star Wars and thought "Oh my goodness, I've never done anything like this before. Maybe I should do it. It might be a bit of fun." I think his presence gave the film a distinction that it might not otherwise have had. So his decision to be in the film did make a difference when I had to decide whether or not to do it myself.

ON TUNISIA

I arrived in some seaside port and they sent a driver to meet me and take me to the hotel. I didn't know how long the drive would be - I thought we would be there in about an hour, but we drove for hours and hours. We made endless stops along the way, and I was wondering what was going on. Then, I suddenly realized we were doing all his shopping for his family! There were chickens, eggs and just about everything you could think of in the back of the car!

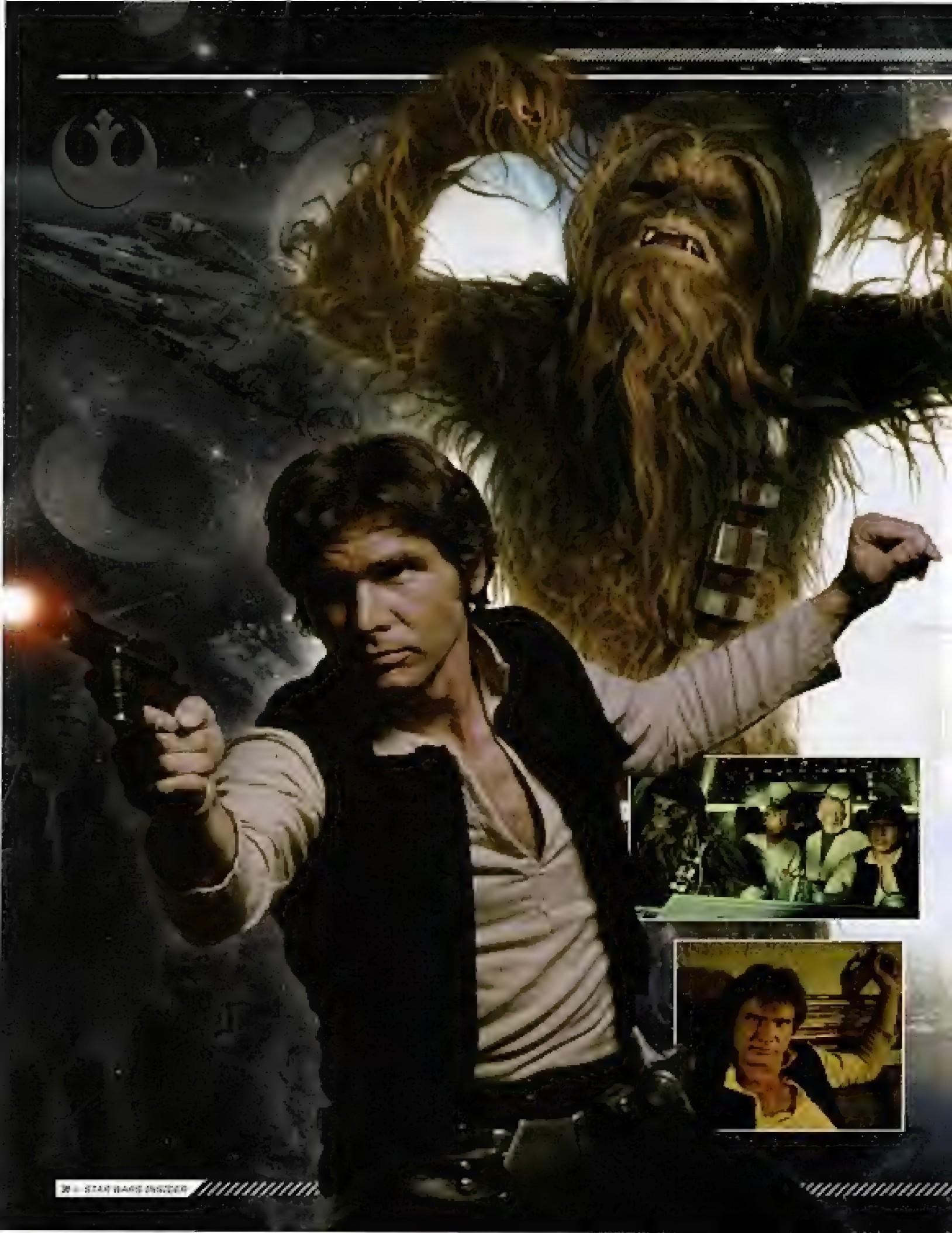
ON PREPARING FOR HER ROLE

We were just given a script and told about our relationship with Luke. That's all we knew.

ON THE SUCCESS OF STAR WARS

I think George Lucas and Gary Kurtz ate, drank and slept films and obviously had great cinematic brains. The special effects were quite unbelievable - it was incredible the way they took these little models and made them look like [giant] spaceships! I think the film's success has a lot to do with its novelty value - at that time, there had been nothing like it. ☺





HARRISON FORD & PETER MAYHEW

HAN SOLO & CHEWBACCA

HAN AND CHEWIE WERE ONE OF THE GREAT STAR WARS DOUBLE ACTS. MAYHEW'S GIANT FRAME GAVE CHEWIE A DISTINCTIVE AND POWERFUL PERSONALITY WHILE FORD LENT A TOUCH OF WORLD WEARY CYNICISM TO THE ROLE OF THE DARING BUT DEBT-RIDDEN SPACE PIRATE

PETER MAYHEW ON GETTING THE PART OF CHEWBACCA

I had already done *Sinbad and the Eye of the Tiger* the previous summer, and one of the gentlemen who did all the Minotaur make-up was in Elstree [studios] talking to a production secretary around the same time that Stuart [Freeborn] was there doing all the characters for the start of *Star Wars*. At some point in the conversation my name got mentioned, and I got a phone-call from this particular young lady. She said "Your name has been put forward by a certain person. I hear you're tall; would you be interested in doing a movie?"

I said, "Yeah, why not?", having done one, which was a location shoot in Spain for three months. That was great, so I asked her what the part was. She said, "Well, it's a big hairy creature, and we want someone as big as we possibly can get." I said that was fine, what did I have to do? She said: "You'll have to come up to the studio and see George Lucas," and that was when I saw the character for the first time. They had a big bit of paper on the wall with all the characters on it, and remembering that she said it was a hairy creature, and the only hairy creature on that particular piece of paper was Chewie.

Then George came into the office and at the time I'd been sitting down on a chair, so I stood up and his eyes almost popped out of his head. [He was as though] his luck had changed for one day and he couldn't believe it. We had a 20 minute conversation about what I'd done, was I available, did I think I could do it, and I said "Yeah, we'll give it go." Within 20 minutes, we were on our way down to one of the costumiers to get the costume fitted. It was as simple as that.

HARRISON FORD ON ACTING IN STAR WARS

I saw it as an opportunity for a career that I never had before. I thought that I could either save this career with this opportunity or I could go away. I knew it would be very difficult to break this attachment unless I worked and珍惜 the opportunity offered me.

I didn't think consciously of getting into the swashbuckling thing, and I didn't know from science-fiction. I knew George. The movie sounded a little nuts, but I didn't care about whether it'd be successful or not. I always thought it was an accessible, human story. I'm not an athlete - I'm a notorious powder puff. I'm one of those sounding members of that chaotic underground of anti-joggers. I don't train, I just say I'm gonna do it. Actually, when I started acting, I had drawing-room comedy in mind.

PETER MAYHEW ON HIS FIRST DAY ON THE STAR WARS SET

It was the scene on Docking Bay 9A with Jabba and Han Solo, where they consult each other. That was my first day's shooting, and it will stay in my mind forever and ever, because I was a new boy, a new costume and everything was still strange.



PETER MAYHEW ON CHEWIE'S ORIGINAL ROLE

I'd been talking to Stuart [Freeborn]. We'd have long conversations together while we were building the mask, because I was interested to see how he was doing it, what character he would put on the mask, what it could do, how we could do it - that sort of thing. Stuart said to me "Quite honestly, it was a lot of bother," but obviously there was something there - it just worked.

HARRISON FORD ON STAR WARS AS A FANTASY

It worked for Grimm in his fairy tales. It worked for Disney, it was going to work for us.



HARRISON FORD ON IMPROVISATION

George Lucas gave me a lot of freedom to change little parts of the dialogue with which we weren't comfortable. He knew the movie was based so strongly on the relationship between us, that he encouraged our contributions.

HARRISON FORD ON TECHNICAL DIALOGUE

I had a difficult time with lines like "It'll take a megasecond for the navicomputer to calculate the coordinates!" You feel silly, shooting guns that make no sound and destroying battleships that you're unable to see because the special effects won't be done for months.

PETER MAYHEW ON ACTING BEHIND A MASK

Chewie worked from the moment you first see him in the background, talking to Obi-Wan in the Cantina. Kenobi's looking for a ship, Harrison is sitting over in the corner... bang, bang, bang... the whole scene just worked. That was a good sign, because it foretold a lot of things that were to come. The first couple of weeks on a film is breaking-in time for everybody; the guys don't know what they went out of special effects, some of the sets were wrong and the camera positions, so you've got to allow at least a couple of weeks for a shake-down period.

HARRISON FORD ON BEING AN ACTION FIGURE

Personally, I have no emotional response to seeing Han Solo dolls, but I love the Star Wars films.



HARRISON FORD ON SIMILARITIES BETWEEN HAN SOLO AND INDIANA JONES

Indy and Han wear totally different clothes; they couldn't possibly be the same person.

HARRISON FORD ON PRE-RELEASE JITTERS

I really wasn't sure how the first film would do. I thought it would either reach a wide audience who would recognize it as a fun, space-age Western, or it would be so silly that my two kids would be embarrassed for me to even leave the house.

HARRISON FORD ON HAN'S SIMILARITY TO JOHN WAYNE

If that is so, it was completely unconscious. I didn't know I was doing it, playing it like Wayne at times. I just did what was written down — that's all George's genius. If I'm like Wayne in places, it's my subconscious supplying something that's necessary.

PETER MAYHEW ON HARRISON FORD

It was wonderful, because we were both about the same age, and by the end of the first film, we were both professionals. We both knew what our characters were. You don't do three movies playing closest buddies without some of it rubbing off a little bit. Harrison was quite capable of absorbing all the pressure that came with the later films, and even in the early days.

HARRISON FORD ON GEORGE LUCAS

I guess I'd still be building furniture if it wasn't for George Lucas. I had been around for 15 years doing TV, doing small roles in features until Star Wars. Now a few of my problems have been solved apparently forever — problems like how to pay the bills and like what I will do and what kind of writing. He's been responsible for a lot of opportunities that have happened to me.



HARRISON FORD ON THE SUCCESS OF STAR WARS

I was in the neighborhood of a success, but it was not a personal triumph. It was so clearly George's movie.

PETER MAYHEW ON THE PUBLIC REACTION TO STAR WARS

Before the movie was released in England, we'd already heard stuff from the States and seen the queues on television but we all thought, "Oh, that's the Americans for you," but when it arrived in Europe everyone went bananas.

HARRISON FORD

ON STAR WARS' LEGACY

What Star Wars has accomplished is not possible. But it has done it anyway. Nobody rational would have believed that there was a place for fairy tales. There is no place in our culture for this kind of stuff. But the need is there: the human need to have the human condition expressed in mythic terms.

GEORGE LUCAS

ON HARRISON FORD

The experience of the Star Wars films – especially the first – and of working with a lot of British actors like Alec Guinness mellowed him out a lot as an actor. He began to see how it was a real profession – in terms of how you act professionally on the set – by being around a lot of actors who did their job and didn't cause a lot of difficulties and didn't take a lot of time and did their homework before they came on the set. All the kinds of professional things you expect caught him at the right moment and made him realize how important the job of an actor is and how everybody depends on everybody [else] to do their job well and not to be self-indulgent. He became a very good professional actor from that point on. He disciplined his talent in a much different way, which makes it a dream to work with him. ↪



DECLAN MULLHOLLAND

JABBA THE HUTT

CAST AS THE HUMAN STAND-IN FOR JABBA THE HUTT, DECLAN MULHOLLAND (WHO DIED IN 1999) WAS TO BE REPLACED BY A SPECIAL EFFECTS VERSION OF JABBA. HOWEVER, THIS WAS BEYOND THE TECHNOLOGY OF THE MID-1970S AND THE SHOT WAS ABANDONED. IRONICALLY, MULHOLLAND THEN ENJOYED SUBSEQUENT FAME AS 'THE MAN WHO WASN'T JABBA'!

ON HIS STAR WARS EXPERIENCE

It's a little disappointing that I'm not in the film. I originally thought I was going to be. Originally there was some talk of adding some special effects to my character in the scene, but I still expected to appear in some shape or form. When the film was nearly issued, I got a book from George Lucas, which he had signed with a dedication along the lines of, "Thank you very much for your work on the film." The next thing, I got a letter saying, "Sorry but due to no fault of your own, you've been dropped." That was all I knew about it.

I did a day's work essentially, but things kept going wrong, so I ended up doing eight or nine days work. Which was very good for me, money wise! It was a very interesting thing to work on; the sets were terrific and there were all these different sorts of people wandering about – midges, giants, everything you like!

ON HIS CO-STAR

Harrison Ford was a very nice chap to work with. He was pleasant and got on with the job. He didn't do any starry things; he was just one of the lads really. We had a few chats in-between takes and I kinda liked the way he was.

ON HIS DIRECTOR

George Lucas was a very pleasant man too. He was a nice chap, a quiet man. He watched what you were doing and he looked like a student, in his trainers and jeans! He wasn't your standard film mogul with a megaphone and all that stuff, but he was very nice indeed. ↪



ON CARRIE FISHER

[My mother is the prettiest deer. I'm the one down the black and over Stalag 17. There's something decidedly odd about me. I'm bossy and I'm a little weird and I use language strangely.

ON WHAT BROUGHT HER TO THE ATTENTION OF GEORGE LUCAS

He said he'd hired all of us because we had larger than life personalities. He was right. I think mine was the strongest. Harrison was a rogue and Mark was the ingenue and the wise old man, we would always talk about that being sort of Jungian. I was not a damsel in distress, I was a distressing damsel!

ON HER AUDITION WITH LUCAS

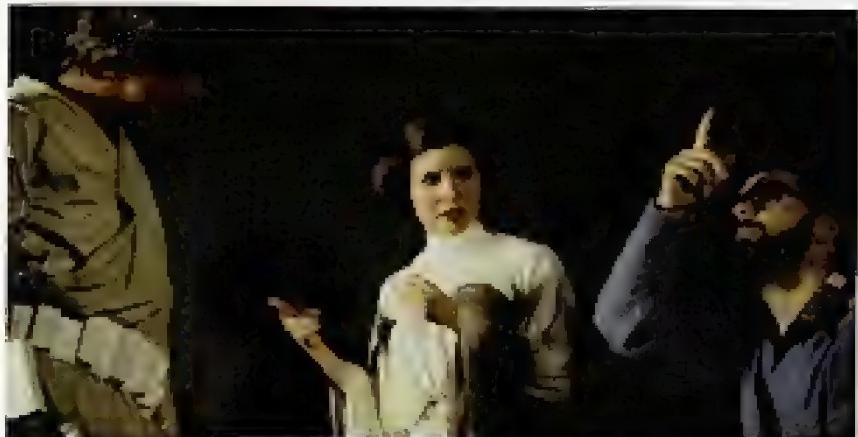
I went in and did an interview. He was interviewing with Brian DePalma. Because [Lucas] doesn't like to talk, Brian conducted the interview. When I met George, I think he said, "Hello" then Brian talked and I talked, and then I went away. I got a call back. I had tell [him] made very little impression on or around him.



CARRIE FISHER

PRINCESS LEIA ORGANA

AS WELL AS PLAYING PRINCESS LEIA IN THE ORIGINAL STAR WARS TRILOGY AND ACTING IN A VARIETY OF OTHER MOVIES, CARRIE FISHER IS AN ACCLAIMED NOVELIST AND HOLLYWOOD SCRIPT DOCTOR



ON PRINCESS LEIA'S UNIQUE LOOK

They started trying on those awful hairstyles, and I was so scared that they'd made a mistake, because the script described how pretty the Princess was. This is not what I felt myself to be. The last line in the script was that the Princess is way down the hill and she is staggeringly beautiful. I crossed off the "ly" and "beautiful" and let the new wording more approached what I would bring to the character. I was the only girl in this sort of adolescent boy's fantasy, so it was fun, it was a lot of fun.

ON PRINCESS LEIA'S DIALOGUE

Some of my lines cost us take after take after take. "You'll never get that bucket of bolts past that blockade." "I have placed information vital to survival of the Rebellion into the memory systems of this R2 unit." Skilled is a kludge. We used to go to [George] and say "You can type this, you cannot say it." But he made up a language - skilled was actually what he was looking for.

George had a very particular idea of what this person was going to be, and I was going to try to read it ironic, which never worked, because I felt it was inherently, impossibly ironic. But he wouldn't let me do that. He wanted me to be proud and frightening, so that's what I did.

ON THE SCREENPLAY

I thought it was a brilliant, brilliant script and I wanted to have lunch with all the characters that I was reading



ON USING HER IMAGINATION

You're very emotional watching your planet blow up, and it's actually a guy standing in front of a cardboard box with a circle on it. Being thrown about in the body of an alien was just the camera moving and you're just acting.

ON LUCASFILM'S ATTENTION TO DETAIL

George was directing me like I was a puppet. He was saying, "I want you to say this, but could you..." — literally wanting my head to turn. It was unbelievable. He had gotten so used to working with animated Yoda or whatever. I screamed at him about it, he thought it was hilarious. ☺





PETER DIAMOND

STUNTMAN

BORN IN 1929, PETER DIAMOND BEGAN HIS CAREER IN STUNTS IN THE 1950S, WORKING WITH VISITING HOLLYWOOD STARS SUCH AS ERROL FLYNN. ORIGINALLY TRAINED AS AN ACTOR, DIAMOND BECAME ONE OF THE FILM INDUSTRY'S BEST KNOWN STUNTMEN AND FIGHT ARRANGERS. HE WORKED ON THE STAR WARS FILMS, AS WELL AS *RAIDERS OF THE LOST ARK*, *SUPERMAN* AND *HIGHLANDER*. HE DIED IN 2004.

ON HOW HE GOT INVOLVED IN STAR WARS?

I was working on a Sherlock Holmes film (*The Seven Percent Solution*) with Robert (Duval), and I was also doubling Robert. The picture was finished and, as usual, there was an end-of-picture get-together with the crew. I told Robert I hadn't got anything lined up except a picture called *Star Wars*, but I didn't know anybody on it. He said "I do. George Lucas is a friend of mine," and he introduced me.

I met up with George and [producer] Gary Kurtz at Pinewood Studios. On the office walls were all the drawings by [conceptual artist] Ralph McQuarrie. George was explaining it all to me and, I must admit, it was going right over my head until it came to the sword fights. He said: "We've got these laser swords – I don't want it broadswords and I don't want it fencing; I want it somewhere in between." I had to create a style that was unique.

ON WORKING WITH THE LIGHTSABERS

Because the [blades of the] lightsabers were made of wood, and Dave Prowse [Darth Vader] was such a heavy-handed man, every time they touched blades they kept breaking. I taught both Sir Alec (Guinness) and Dave to do their own fights, but I had to teach them not to touch each other, which made it difficult. It's a natural tendency when you are cutting at someone's head to bring it down as hard as you can. The fight took slightly longer to shoot than anticipated because of that problem.

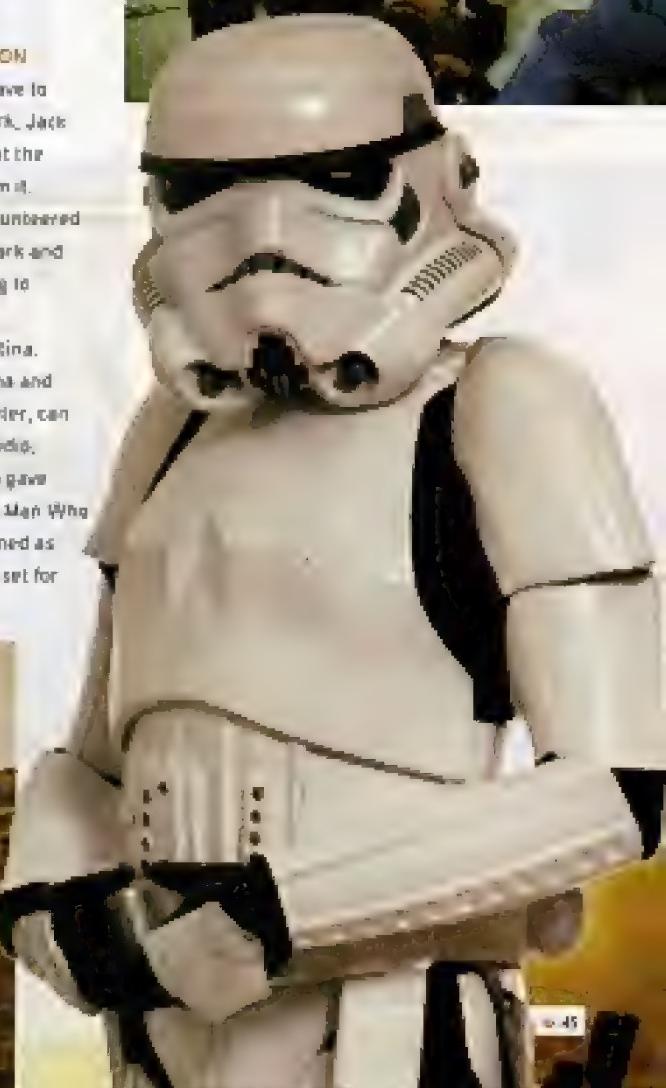
ON APPEARING IN TIMES IN THE FIRST MOVIE...

I think, I had more exposure than Mark Hamill! I died so many times in *Star Wars*. Because I like to lead from the front with stuntmen, when Mark and Carrie Fisher swung over the Death Star chasm and were escaping, I was the stormtrooper they shot off the top. I did the first fall. You couldn't do the normal stunt man's fall – you couldn't bend in the costume. You had to fall straight and then turn onto your shoulder just before you hit the mat.

ON ATTACKING LUKE AS A SAND PERSON

I swatted buckets! I don't like the sun. I have to tell you. We went up to the mountains, Mark, Jack Palance [Obi-Wan Kenobi] and I. We rehearsed at the actual location where we were going to film it. I was the only stuntman in Tunisia, so I volunteered to play the Tusken Raider. I'd rehearsed Mark and he had confidence – he knew I wasn't going to hurt him.

Next we did a sequence outside the Cantina. There's a man who comes out of the Cantina and speaks to the stormtroopers. They said "Peter, can you play this character?" So back in the studio, I'm in the Cantina as well. I'm the one who gave them away. I got letters addressed to "The Man Who Gave Them Away" [The character was named as Garouf Lafoe in the *A New Hope* expansion set for the *Star Wars Customisable Card Game*.]

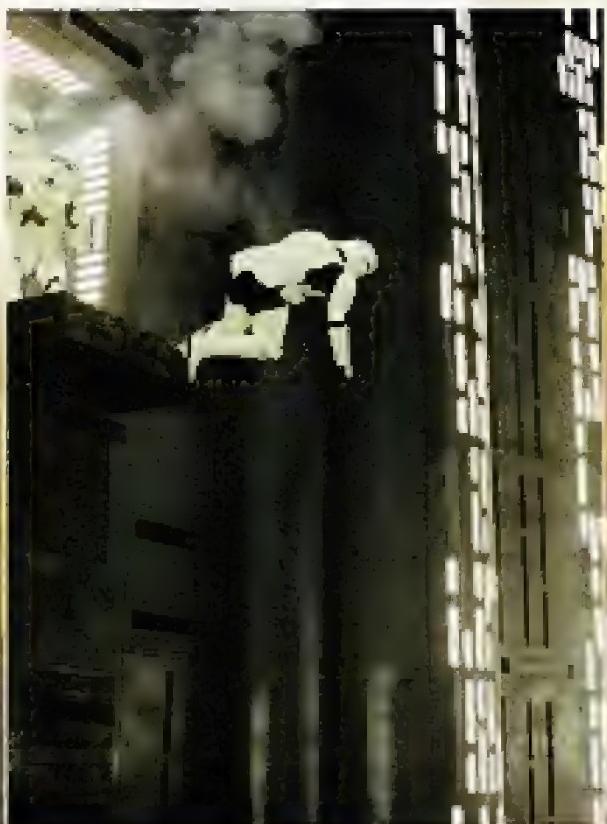
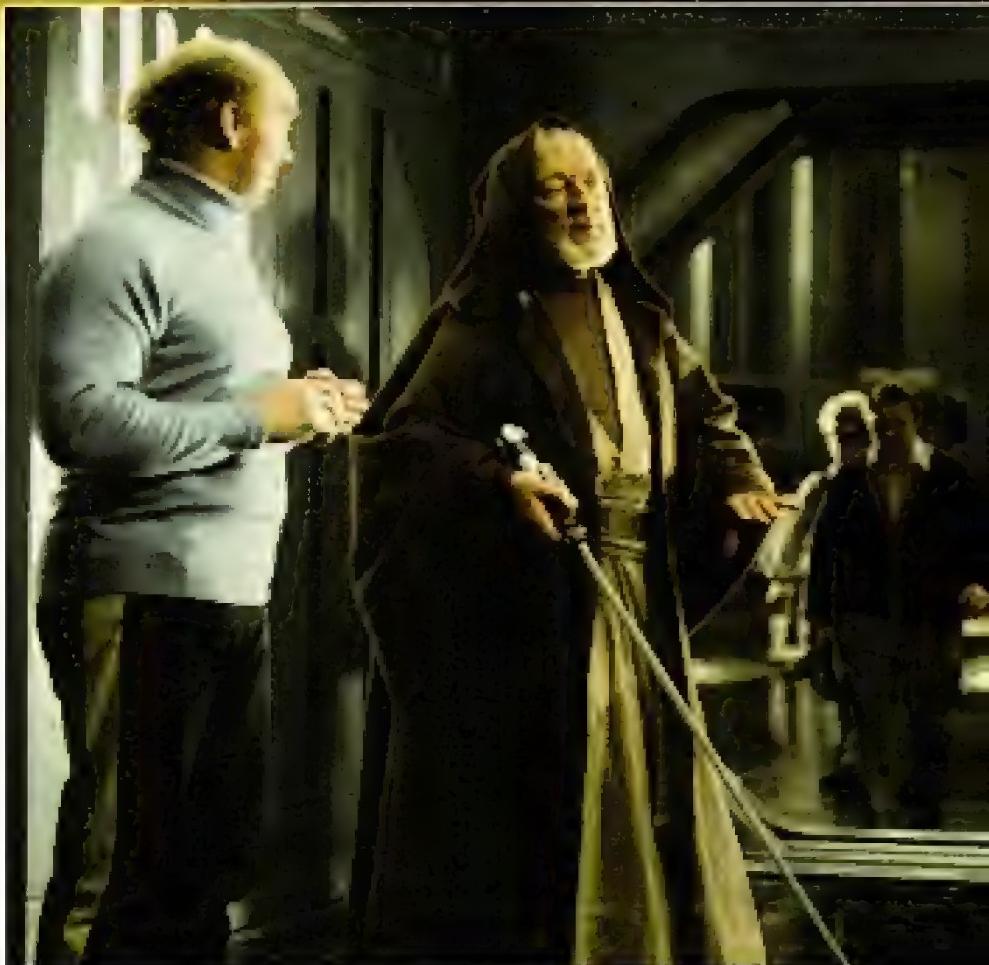


ON THE DANGERS OF STUNTS

The thing about the stormtroopers was that when we got hit you had a fireworks effect going off in front of you. On two occasions, not to me but to the other guys [Diamond worked with Reg Harding and Colin Skeaping], their plastic armor caught alight. We had a job to put them out quickly. Falling about was the easy part. The danger came from those squibs.

ON THE DEATH STAR CHASM SWING

Reg and I, with the wire guy, rigged and rehearsed the swing ourselves. Comes the day that Mark and Carrie were meant to do it, we put harnesses on, with everyone watching. We had decided to show them how safe it was, with the wire. As we set off, there was a terrible searing sound - my harness had unclipped. I hung onto Reg and said "Your harness has gone!" He said, "No, it's yours!" I hung onto Reg and we reached the other side. Mark said "That's dangerous! I heard the harness rip!" Now, if I'd said "Yes, you did," there is no way he would have gone on the harness. I told the biggest lie of my life. I said, "No, no, that was my trousers (pants)," and I showed him a big tear on my right leg, on the inside. Mark never found out, and I have never told him so to this day.



ON STAR WARS BEING SPECIAL

To me it was a rite-of-the-mill job. I just did it, enjoyed it, and never for one moment did I believe that my picture as a Tusken Raider would go around the world! I didn't see it until I went to the crew showing. I took a producer friend of mine to see it and he said, "Do you know, if this script was brought to me, I wouldn't have backed it." So few people could see the vision of the film, which is why George had trouble getting funding.

ON CGI CHANGING

THE STUNTMAN'S TRADE

Computer generated shots are going to be more important now because the audiences are expecting more. I personally believe that in about 10 years time the stunts you see will have been computer generated. It's sad in one respect. There are a lot of new people coming up who will never see their careers as stuntmen. I learned my trade in the old black and white days of the BBC when everything was live – you only had one bite of the cherry. With computers, I know I'll also be able to do it in one shot. As the costs come down, directors will take more notice of it, and production companies will cut the costs of making movies.

ON HIS CINEMATIC LEGACY

I'm a magician, really. I'm creating something that an audience sees that I knew never happened. That has been the whole story of my career: making someone look good on the screen. We're in the make-believe business.

ON GEORGE LUCAS

The thing I liked about George was that he was open to any suggestions. He wasn't a big egoist. He would ask your opinion and be open to it. I rather admired that. I like to think that George and I complimented each other. He had a marvelous vision of what he wanted to do. I watched George, especially out in Tunisia during *Star Wars*. I just watched him and learned.

ON MARK HAMILL

I really liked working with Mark. When I first met him he was a young 22 year old, full of enthusiasm, but very accident-prone. In fact, before we even started shooting, he had an episode in the Dorchester Hotel when he hurt his arm. In Tunisia we passed a shepherd and his goats on a rocky hillside, and Mark went to pat the shepherd's dog. I said "Mark, leave it alone. We're in a strange country, it could be rabid or anything!" You had to take special care with Mark.

ON HARRISON FORD

Harrison was a very easy man to work with, very outgoing but very down to earth. He always wanted to learn. He stayed that way too. He was always saying during *Star Wars*, "If this doesn't work I can always go back to being a carpenter." I taught him how to do an on-screen punch, which stood him in good stead for *Raiders of the Lost Ark*.



THE STAR WARS EFFECT: PART 2

THE UNSEEN FORCE

ALTHOUGH THE INFLUENCE OF THE STAR WARS MOVIES HAS BEEN FELT THROUGHOUT THE FILM INDUSTRY EVER SINCE THE SUCCESS OF *A NEW HOPE*, THE SAGA'S INFLUENCE HAS PROBABLY BEEN MOST FAR-REACHING IN A LESS OBVIOUS WAY. WORDS: PAUL BIMBOP

During World War II, a large number of technological advances were made that have affected our everyday lives. We all know that the atom bomb was developed by the Manhattan Project, but were you aware that the transistors at the heart of analogue radios came out of technology created for use in the war? In the same way, in order to create the films that he wanted to make, George Lucas inspired numerous developments that have permeated every sphere of filmmaking. When Lucas set out to bring his vision of *Star Wars* to the screen, he discovered that the technology he needed didn't exist, so he had to invent it.

Shooting the climactic battle between the Empire's forces and the Rebel Alliance would simply not have been possible using the technology available in 1975 – or at least, at a reasonable cost and within a reasonable time. To achieve this, Lucas turned to John Dykstra, who had worked with Douglas Trumbull on the 1972 movie *Silent Running*. Working with a team of technicians, Dykstra created the Dykstraflex camera over a period of six months. Using computer controls, Dykstra combined old VistaVision cameras in such a way that they could move through seven axes of motion (roll, pan, tilt, swing, yaw, traverse and track) adding a lens focus, motor drive, and shutter control.

This allowed for complex, multi-element matte shots achieved by shooting against a blue (or green) screen. The system recorded the series of camera motions, so they were repeatable. A separate background element could be photographed with the camera moves matching the previously recorded motions. When the two (or more) elements were combined, the appearance was of real-time photography.

When fellow filmmakers saw the incredible effects produced in *Star Wars*, the Dykstraflex Camera was immediately in hot demand, with requests for its use by the makers of *Star Trek*, *The Motion Picture* and Disney's *The Black Hole*. Using the development of affordable computer-generated imagery techniques, this form of motion control was standard operating procedure for television science-fiction, notably in *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*.

Classic special effects techniques were combined with cutting-edge technology to realise the *Death Star* assault.



New technology brought space-age models to life in *Star Wars*.



Disney's *The Black Hole* (1979)



"I THINK WE MAY HAVE REACHED A LEVEL HERE WHERE WE HAVE ACTUALLY ARTIFICIALLY CREATED REALITY...."
GEORGE LUCAS



A convinced George Lucas had developed faith in Star Wars.



The Datablitter was actually developed at George Lucas' visual effects company, Industrial Light & Magic (ILM), housed in a 30,000-square-foot warehouse in the Los Angeles suburb of Van Nuys. ILM would go on to become the leading force in the visual effects industry, pioneering 3-D computer-generated imagery as early as the first *Star Wars* film (it's used for the section demonstrating the proposed attack on the Death Star). As well as constantly refining the technology it needed for each successive *Star Wars* movie, ILM contributed heavily to the success of the *Indiana Jones* franchise, and under the leadership of Richard Edlund, Dennis Muren, Joe Johnston, and others went on to pioneer numerous technological advances.

Lucas set up a separate Computer Division in 1979 to explore new uses of computers for digital imaging, electronic editing, and interactivity, and after five years of work, the EditDroid and SoundDroid were presented at the 1985 National Association of Broadcasters conference. These were to help Lucas achieve his dream of being able to edit any footage from any part of his movies together in an instant. "I really wanted to build a system that allowed me to get around all the subtleties of editing," he commented. "I knew that with a digital system, I would be able to feed 1847,000 feet into it, and then press a button to find 'the scene I wanted.' The SoundDroid worked on a similar basis, but with the soundtrack, enabling an editor to manipulate sound electronically before outputting it back onto film. The EditDroid was sold to Avid in 1973, and was the precursor of one of the film industry's standard tools.

In the mid-1980s, the Computer Division was reorganized. Droid Works included the people who worked on the film and sound-editing technologies. The Games Group became LucasArts, working on interactive games, while the Graphics Group was

involved with Pixar's Pixar Image Computer. Alvy Ray Smith, Ed Catmull, and John Lasseter were among the key personnel working on 3-D animation and once Lucas felt that the technology had reached a level where someone needed to invest a lot more time and money in it, he sold the company to Apple co-founder Steve Jobs in 1986. Pixar, of course, has since gone on to produce classics such as *Toy Story*, *Monsters, Inc.*, and *The Incredibles*.

DroidWorks worked closely with the main ILM team on the development of computer-generated imagery, demonstrating in 1987's *Star Trek II: The Wrath of Khan* the potential in the area. Three years later, *Young Sherlock Holmes* featured a knight formed of stained glass, the first completely computer-generated character. Three years after that, *Wollowow the Rescuers of Mori*, a computer program that allowed a fluid on-screen transformation (or morphing) between two different objects. This would be used heavily in many movies of the 1990s, notably in *Terminator 2: Judgment Day*, for which ILM created the T-1000, one of the first characters partially realized through CGI.

ILM's next big breakthrough revolutionized the film industry again with the use of digital imagery to create the dinosaurs for Steven Spielberg's *Jurassic Park*. "I think we may have reached a level here where we have actually artificially created reality, which of course is what the movies have been trying to do all along," Lucas noted at the time of the film's release in 1993.

Many films have used the technology, although sometimes at the expense of plot and characterization. A computer-generated helicopter chasing a computer-generated train through a computer-generated tunnel was the backdrop to the climax of *Armageddon*. Interestingly, with the interplay between the human actors as important as the action, but some later movies relied heavily on the effects not simply to help tell the story, but to be the story itself.

Lucasfilm's new Lotteon Digital Arts Center in San Francisco. The studio houses Industrial Light & Magic, Lucas Licensing, and LucasArts, among others.



THE SOUND OF STAR WARS

Star Wars' legacy stretches not just to the visual but also to the audio. Sound was considered so important to the impact of the movie that George Lucas founded another company, Sprocket Systems. "Sound is 50 percent of the motion-picture experience," he has said, and no one who has watched the start of the original film, with its deep rumbling as the Star Destroyer passes overhead, could argue with that statement. The key player in this was Ben Burtt, whom Lucas hired in 1975.

"[George] made it very clear that he didn't want to just draw upon stock sounds or previously thought-out science-fiction sounds they'd done for other movies," Burtt noted. He ended up using such unlikely sounds as a projective hum as the basis for the lightsaber's distinctive buzz and crackle. Initially working solely on Lucasfilm projects, Skywalker Sound, as Sprocket Systems was renamed, expanded to contribute to hundreds of movies over the years. The TAP Theatre Alignment Program (TAP) was created in 1989 as a service to filmmakers and studios to improve soundtrack reproduction in cinemas around the world.

Lucas also dramatically increased the availability of the Dolby Sound System in cinemas as a result of its use in the first Star Wars. Engineers from Dolby Laboratories consulted with the on-set sound engineers prior to filming, and then assisted with the preparation of the final mixes in April 1977. Audiences were quickly able to tell the difference between the ordinary mono mix available at standard movie theatres compared with the four-track stereo mix played using equipment that included noise-reduction decoders and equalizers.

The second wave of Star Wars movies also created a demand for new technology. Although the success of *Jurassic Park* and its computer-generated successors had shown to Lucas that much of what he wanted to do in the first three movies was achievable, there still was a way to go before "filming" became fully electronic. Just as the early staff at ILM had worked on the Dystratex camera, taking contemporary technology and putting it to a new use, so Lucas worked with Sony and Panavision to create cameras and lenses that could record and then play 24 progressive

frames per second electronically. This was a major breakthrough that required a large amount of research and development funding. Sony's HDC-F900 cameras used the 24-P High Definition format, and were road-tested during the making of Episode II. Numerous directors, including Michael Mann in *Coldblood* and *Miami Vice*, have taken advantage of the new technology to not only gain an immediacy during shooting (since the images and sound are there in an editable form instantly, editing can begin immediately), but also speed up the filmmaking process.

The creation of Jar Jar Binks for Episode I meant a lot of challenges for the ILM team, as it strove to keep the computer-generated character believable when interacting with the other characters and the environment. "We made Jar Jar, Sifteeb, and Watto believable characters who could act," Lucas said. "That opened the door for everyone else." Certainly, the creatures of J.R.R. Tolkien's imagination might never have been brought to life in Peter Jackson's *The Lord of the Rings* trilogy had it not been for the pioneering work carried out on the Star Wars prequel.



THX sound. A breakthrough innovation.

LUCASFILM

THX



"WE MADE JAR JAR, SEBULBA AND WATTO BELIEVABLE CHARACTERS WHO COULD ACT.... THAT OPENED THE DOOR..."
—GEORGE LUCAS

How much?

YOU'VE READ ABOUT SOME OF THE EFFECTS THAT STAR WARS HAD ON MOVIES, BOTH IN THEIR STORYTELLING AND ON THE TECHNOLOGY USED TO TELL THOSE STORIES... CAN YOU THINK OF OTHER EFFECTS? WRITE TO STAR WARS INSIDER AT THE ADDRESS ON PAGE 7.

LucasArts' learning website online

THE GEORGE LUCAS EDUCATIONAL FOUNDATION

The George Lucas Educational Foundation (GLEF) was founded in 1991 as a non-profit operating foundation to celebrate and encourage innovation in schools. It espouses the philosophy of Edutopia, whereby students and teachers can easily access information beyond their school building that otherwise wouldn't be easily available to them. Drawing from Lucas' own dissatisfaction with teaching that he described as using 19th Century ideas and methods, GLEF promotes innovative methods of teaching, initially through videodiscs, but more recently via CD-ROMS, DVDs and the Internet. "The best use of its time is as a clearing house," Lucas commented. "Taking the best examples of how technology is used in the educational system and disseminating that information to all the schools that want it." The website's gallery includes more than 300 short documentary segments and expert interviews, while free instructional modules make full use of modern technology that can be used to liven up lessons. "I wondered, 'Why can't school be exciting all of the time?'" Lucas remembers thinking as a youngster, and notes that "I am certain there are many young learners — many more than most of us acknowledge — who, like myself, learn visually as well as verbally, who like to use their hands as well as their heads, and whose creative and artistic talents go uncapped in the traditional textbook-based classroom." In some ways, this attempted reshaping of the American education system may be the most far-reaching of all of the Star Wars effects. ☀



PETER CUSHING

GRAND MOFF TARKIN

ACCLAIMED HAMMER FILMS' HORROR ACTOR PETER CUSHING BROUGHT THE EVIL GRAND MOFF TARKIN TO LIFE IN THE ORIGINAL STAR WARS MOVIE. HERE CAST AND CREW PAY TRIBUTE



ON HIS CASTING

Originally the idea was for me to play Ben Kenobi, but when I met George Lucas, he said, "You would be so right for Moff Tarkin. Would you mind playing that part instead?" I said, "No, not at all." Frankly, it would have been nicer to have played Kenobi.

ON HIS STAR WARS DIALOGUE

When Princess Leia confronts Tarkin with the line "Governor Tarkin, I should have expected to find you holding Vader's leash [I recognized your foul stench when I was brought on board]" I turned to George Lucas and asked innocently: "Do you want me to look as if I have body odor?"

ON GEORGE LUCAS

George Lucas knew his subject matter backwards and forwards, and the effects really were an eye-opener. An actor must think of his part and try to do it to the best of his ability, but the director must think of the technical end, which is what George did.

I was absolutely 'knocked for six' when I first saw the film at the premiere. I was riveted. Star Wars was a picture you had to see again, to take in so much you missed the first time. ♦

DAVID PROWSE

ON PETER CUSHING:

Peter was really super with Carrie Fisher. He really knew her backwards for her, because it was her first major film. He was as nice as he could possibly be and explained everything to her. He explained all the pitfalls, what she should look for, how to take advantage of all the key lights. It was very nice.

He was also very considerate of people, like the make-up people. He used to wear a white glove when he smoked, so that the make-up team wouldn't have a problem with nicotine stains on his hand. Nothing was too much trouble.

Peter was very much a star, but he never came over big. You knew that Peter was the number one star, as it wasn't big there was no [ego] to him. All these little things endeared him to people.

DON HENDERSON

ON PETER CUSHING:

Peter took his work very seriously. On set he never put a foot wrong. Of course he would be cracking and laughing, being very friendly, but very courteous and old-fashioned.

Peter was a very funny man. He would sit around and tell jokes. He was a sociable man. He would have everybody in fits. You might expect a very astute man, like a hermit almost, but he wasn't!

Peter was brilliant in his horror parts, because he believed in what he was saying. It was the same in Star Wars. He brought such a serious element to it.

DON HENDERSON ON WHAT

A GRAND MOFF WEARS ON HIS FEET

They found the only footwear they had, which was a pair of women's slippers. Mysell and the other characters were looking at him in the face, but when you look at someone in the face you can still see their shoes.

Peter was being nasty, and we're looking at him in the face trying desperately to keep a straight face. He was totally unaware what was causing the giggles. He would say "What's the problem? What have I done?" And we'd say "It's the shoes." He said he couldn't do it without them, so he did the whole scene, being really evil, with us looking at him in the eyes, being very stern, while he's wearing these bloody slippers! Afterwards, he told us when we told him what difficulty we'd had. He really roared.



Alec Guinness on
PETER CUSHING

The never heard that [Cushing was up for the Kenner role]. Maybe he was. On the other hand, I was offered the part in Hollywood when I punched with George Lucas. Peter was very much associated with outer space and horror, but they never tell you when they've altered the part to someone else first.

Carrie Fisher
on PETER CUSHING

It was difficult for me to hate Peter Cushing [as Tarkin] on the nose because, in real life, he's a real sweetheart.

Nick Maccallum
on PETER CUSHING

Peter did it so well that everything he did in the movie. It was a stylistic convention that George decided to use. That was the way he wanted it. Cushing's impact is very big when it's specific. There's no conscious effort to make Grand Moff Tarkin bigger—he's used for every maximum effect.



STAR WARS DARTH VADER

DAVID PROWSE & JAMES EARL JONES DARTH VADER

FOR 30 YEARS HE'S BEEN THE SHAPE OF EVIL... BUT IT TOOK SEVERAL PEOPLE TO BRING HIM TO LIFE. INSIDE THE ICONIC SUIT WAS ACTOR DAVID PROWSE, WHILE THE VOICE OF TERROR WAS JAMES EARL JONES. TOGETHER, THEY COMPLETE THE VISION OF EVIL THAT WAS DARTH VADER



DAVID PROWSE ON GETTING THE PART

Originally George Lucas saw me in *A Clockwork Orange*. That film played a major part in my film career; it really established me as an actor. When Lucas offered me the role in *Star Wars*, it was for the part of Chewbacca. He said: "If you're good enough for [Stanley] Kubrick, you're good enough for me." That reputation came back several times for me.

I didn't know what Vader looked like, until I went to costume and they showed me the design of the suit. It was only then I discovered that it would be a masked part.

DAVID PROWSE ON DARTH VADER'S COSTUME

It would sit on my shoulders, but I could still move my head inside the helmet. They built up the inside of the mask with foam rubber and, of course, it was absolutely sweltering. As well as the mask I had leather trousers, a leather bodice piece with sleeves, two cloaks and a breast plate. I had to wear all that in the terribly hot summer of 1976!



JAMES EARL JONES ON CREATING THAT DISTINCTIVE VOICE

I used to tell people that the film's producers first called up Orson Welles, and he was busy, so they called up Victor Jory and he was busy, so they called me.

After he put the film together, George Lucas decided that he wanted a voice in the bass register. I don't think David Prowse is a bass. David also has a slight Welsh [actually Cornish - Ed] accent, so George began to look for someone to do a voice over.

I understand that George did contact several actors to read for the voice of Darth Vader. It set off a chain reaction of voices in my career.

With Darth Vader, my voice came to be used more and more frequently as a voice of authority. It brought me a lot of commercial and voice-over work.





DAVID PROWSE ON WIELDING A LIGHTSABER

The swords had heavy handles and they had revolving motors. When they decided they wanted me to do the fight, they put long dowels into the handles and slotted them into the motors so that the motors revolved very fast. Then they coated the dowels – just ordinary wooden rods – with this brand new reflective tape so that as the lights shone on it, it reflected and glowed like mad.

The biggest problem during the fight was that we couldn't touch. We couldn't hit each other because as soon as the dowels touched, they broke. So there we were, swishing away, trying to avoid each other. At one stage I actually knocked Alec Guinness flying. We had to come up close and crossed swords. As I'm quite a large fellow (6'7"), he lost his balance and came a cropper. All the crew went dashing over to pick him up. He's such a nice gentleman, he actually apologized for falling over.

JAMES EARL JONES ON WORKING ON STAR WARS

They were all a joy – after all, David Prowse [and stuntman Bob Anderson] did all the hard work of wearing that hot suit! He worked very hard to create the character. He is Vader. I just consider myself to be special effects. That's how I approached it. I just sat there and had all the fun of playing my voice like an instrument.



JAMES EARL JONES ON LOOPING THE DARK LORD'S VOICE

You usually stand when you are looping. The voice behaves differently when you stand, in contrast to when you sit...

Even though there were no synchronization problems because Darth's mouth was covered by the mask, George Lucas wanted me to see the character's behavior to give me some clue as to his mental and emotional state, or his lack of emotion. I was watching the film as I looped. It only took about two and a half hours to complete the looping for the first film.

George Lucas and the others and I sat around and asked the question: "If you deal with the voice as a musical instrument in terms of human inflection, what is Darth's voice?" They discovered it is unique, because it is very narrow.

I think one of them said: "That's probably the mistake we are making. Vader doesn't express himself with his voice. The word is there, he lays it out, and that's it." Vader is a man who never learned the beauties or subtleties of human expression. So we figured out the key to my work was to keep it on a very narrow band. A narrow band of expression, that was the secret.

DAVID PROWSE ON WORKING ON THE FILM

We thought we were just doing yet another strange science fiction movie. The only thing you could see, working on the film, was that they were spending a lot of money on it.

DAVID PROWSE ON SEEING STAR WARS

[It was] amazing, absolutely amazing - especially the beginning with the giant spaceship coming onto the screen - it seems to go on forever! And then Darth Vader comes onto the scene, and it's the greatest entrance that anybody can wish for. I enjoyed the second film more, but it doesn't have the excitement that Star Wars has.

JAMES EARL JONES ON LOOKING BACK

I like science fiction and so therefore I was an immediate and automatic fan, but none of us realized at that time it would become the phenomenon it did. It was impressive. I feel lucky to have had any association with Star Wars because it gave me exposure to another generation. They might not give a hoot about the next thing I do on Broadway, but they did care about Star Wars. ☺





ALEC GUINNESS

OBI-WAN KENOBI



ALREADY A RESPECTED ACTOR BY THE TIME HE DONNED THE DISTINCTIVE BROWN CLOAK, SIR ALEC GUINNESS GAINED A WHOLE NEW AUDIENCE WITH HIS ROLE AS THE VENERABLE JEDI KNIGHT, OBI-WAN KENOBI. IT PROVED ICONIC AND, DESPITE THE ACTOR'S CONCERN THAT HE MIGHT BE IDENTIFIED WITH THE ROLE FOR THE REST OF HIS CAREER, HE RETURNED FOR THE FINAL TWO FILMS OF THE ORIGINAL TRILOGY



ALEC GUINNESS ON GEORGE LUCAS

I believed in George Lucas. I had never met him before. I had seen *American Graffiti*, but something said to me, "This is an original."

I liked him. The conversation was divided culturally by 8,000 miles and 30 years; but I thought we might understand each other if I could get past his intensity.

ALEC GUINNESS ON ACTING

I'm just grateful for any work that comes along. You know, I have to pay the rent like everyone else.

ALEC GUINNESS ON FIGHTING GEORGE LUCAS' CORNER

When we were making *Star Wars* in England, some of the set people didn't understand George Lucas at all. They would come up to me and say, "What's with this American chap?" I'd tell them, "I think he's rather marvellous and I can promise you that the film may never be heard of, but it's rather good." ☺

ANTHONY DANIELS ON ALEC GUINNESS

When we were on the set, Alec would say to other people, "He's awfully good that Anthony Daniels, he's doing terribly well you know. Awfully good!" He never said it to me but he said it to other people, who would then repeat it, which is always the best way to hear a compliment.

EWAN MCGREGOR ON ALEC GUINNESS

To be part of a legend, to be part of a modern myth, and to play the young Alec Guinness is an incredible honor. I'm always watching him in the first one, the scene in his house where he shows Luke his laser sword for the first time. He's got such a specific voice, the Obi-Wan voice that we know, that we associate with an older man, a kind of fatherly voice. There's something really paternal about him, quite calming.

GEORGE LUCAS ON ALEC GUINNESS

When I was casting the part of Obi-Wan Kenobi for *Star Wars*, I was looking for an actor who brought a certain authority to the role. Someone who was powerful yet gentle, and that came across in Alec as a person and as an actor.

HARRISON FORD ON ALEC GUINNESS

Me in a movie with Alec Guinness! I thought, if he laughed at me just once, I'd pack my bags and go home.

MARK HAMILL ON ALEC GUINNESS

During the shooting, I was becoming upset that I might be overshadowed by all the special effects, and I knew that Harrison Ford and Carrie Fisher were concerned about the same thing. Fortunately, Alec Guinness said to me, "Look, you are the juvenile lead. In every fantasy picture, there has to be an anchor in reality, to contrast with all the bizarre elements. If you don't fit in, the audience would say, the special effects were terrible, but too bad the story and the characters don't work!"



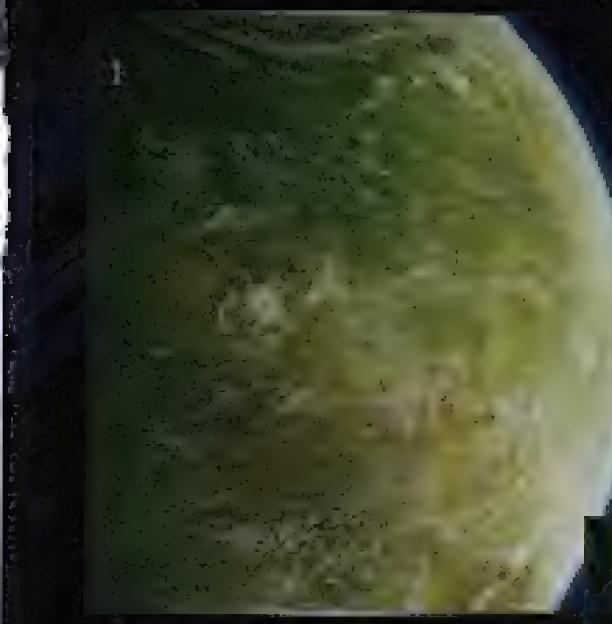


THE EMPIRE STRIKES FACT

A CORNUCOPIA OF ESSENTIAL STAR WARS TRIVIA

SOME OF THE INFORMATION CONTAINED ON THESE PAGES IS FASCINATING, SOME OF IT IS BIZARRE, BUT ALL OF IT IS COMPLETELY USELESS! DISCOVER BOBA FETT'S MUSICAL PAST, THE LINK BETWEEN TWO SITH APPRENTICES, AND FIND OUT WHO WAS THE ONLY AMERICAN TO PLAY ANAKIN.

WORDS: JONATHAN WILKINS



1. A TALE OF TWO WORLDS

Tatooine is not actually named in *A New Hope*. According to George Lucas he intended to name it Utapau but finally named it retrospectively after the movie's desert locations, Tatooine (French spelling) in Tunisia (although ultimately they did not shoot there). Utapau however was later given to a different planet in *Star Wars: Episode III Revenge of the Sith*.

2. AN ADMIRABLE ROLE

Actor Kenneth Colley (Admiral Piett) played the part of Jesus in Monty Python's *Life of Brian*.



3. AN AMERICAN ANAKIN

Jake Lloyd is the only American actor to have played Anakin Skywalker. His predecessor, the late Sebastian Shaw, was British, and his successor, Hayden Christensen, is Canadian.

4. ARTOO DEE-TUNE

Kenny Baker is a skilled harmonica player and regards his guest performance with the James Cottis Scottish Dance Band at Hugh McCallig's Silverstone Party (a British racing event) in July 1997 as probably his "finest musical experience."



5. A ROSE BY ANY OTHER NAME

Peter Cushing once appeared on British kids' request show *Jam'n' Fix It* to have a rose named after his wife, Helen.

6. BOBA'S BOPPING PAST

Jeremy Bulloch played one of Cliff Richard's (Britain's Elvis) all singing, all dancing sidekicks in *Summer Holiday*.



7. VEERING TO THE DARK SIDE

Julian Glover (General Veers) is the only actor to appear in *Star Wars*, as well as the Indiana Jones and James Bond films! He also menaced the Doctor in *Doctor Who* on TV. When he was younger, he attended school in Bristol alongside fellow screen bad guy, David Prowse!



8. NEAR A JEDI JUNCTION

In the Polish village of Grabowiec near Terun, one of the streets is named 'ulica Obi-Wana Kenobiego', which means 'Obi-Wan Kenobi's street'.

9. BLOWING HIS OWN TRUMPET?

Jar Jar Binks has a notable literary antecedent. The character Gunga Dink, in the 1939 movie of the same name, based on the poem by Rudyard Kipling, was an Indian "water boy" for the British army who comically tried to imitate the British soldiers, but in the end saved the day by blowing a horn to summon assistance in the middle of an attack.





10. LEIA OUTGUNS 'EM ALL

In the original Star Wars trilogy, Princess Leia is the most accurate shot with a blaster, hitting a higher percentage of her intended targets than any other character.

11. SOMETHING TO HOWL ABOUT

Peter Mayhew voiced the character Susha in *Dragon Ball GT: A Hero's Legacy*, thus becoming the only English actor in the Dragon Ball universe.



12

Christmas *to the Stars*



13. SLIPPERY WHEN OILED

Jon Bon Jovi made his first recording ever on the *Christmas to the Stars* album (he's credited as John Bongiovi), singing lead vocals on "R2-D2 We Wish You A Merry Christmas." Bon Jovi did it as a favor to his uncle Tony Bongiovi, one of the producers of the album.

14. WIZARDS!

In *The Muppets' Wizard of Oz*, Kermit asks the Wizard if he is any relation to Frank Oz.

15. THE TWO MACES

In the prequel films, Mace Windu is never referred to by his full name, except in the closing credits. He's not the first Mace to appear on screen either; Mace Tawani was a character in the two Ewok films.

16. MOTHMA RUSSIA

Caroline Blakiston (Mon Mothma in *Return of the Jedi*) was the first non-Russian woman to act in a Russian play, speaking Russian.



17. NOT SO FAR, FAR AWAY

The California Institute of Technology reported on July 13, 2005 that Maciej Konacki, a senior postdoctoral scholar in planetary science, had discovered a planet orbiting a triple-star system known as HD 188753 in the Cygnus constellation about 149 light-years from Earth. It is the first planet to be discovered orbiting a multi-star system, and Konacki named it a "Tatooine planet" after Luke Skywalker's home world.



18. PLANET POPULAR

Tatooine is the only planet either to be seen or mentioned in each of the six movies.

19. LUCAS DIGS THE DROID

"In fact, I believe he is George [Lucas'] favorite actor." - Ewan McGregor on R2-D2

20. OUTGUNNED

Terri Nunn, lead singer of Berlin who enjoyed a number one hit single with "Take My Breath Away" from the film *Top Gun*, auditioned for the role of Princess Leia and had readings with Harrison Ford and Mark Hamill.

21. SAMUEL'S PLACE IN HISTORY

Samuel L. Jackson was an usher at Dr. Martin Luther King Jr.'s funeral.

22. MORE THAN THEY BARGAINED FOR

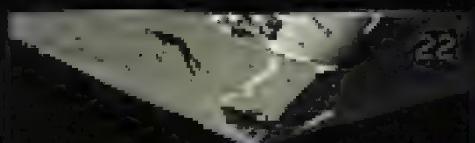
The success of *The Incredibles* in 2004 saw Samuel L. Jackson surpass Harrison Ford as the actor whose movies have grossed the most money in the world - in excess of \$3 billion.





22. LACK OF VISION

Over 60 percent of *Star Wars: Episode IV A New Hope* was shot with a film stock that was so prone to fading that it was discontinued in the early 1980s.



19



23

22. BEN LOVES BOING!

One of Ben Burtt's favorite sound effects is the famous 'Arrow' sound from *The Adventures of Robin Hood* (1938).

24. WOOKIEE WORDS

During the scene on the Death Star right after Ben leaves to shut down the tractor beam, Chewbacca barks something to Luke to which Han says, "Boy, you said it Chewie." Backstage footage reveals that what Chewie says is: "The old man's gone mad."

25. KENOBI HAS A COW

In his last book of memoirs, *A Positively Final Appearance*, Alec Guinness expressed a devotion to the TV show *The Simpsons*.



26. ARCTIC ARTIST

In *The Empire Strikes Back*, Ralph McQuarrie (above center) walks in front of one of his own matte paintings.

27. TWO SITHS AND A MOFF: A MONSTER SUCCESS

Christopher Lee and fellow *Star Wars* Sith Lord David Prowse have both played Frankenstein's Monster opposite Moff Tarkin, Peter Cushing.



28. STAR LORDS

Although Anthony Daniels is the first *Star Wars* actor to appear in a *Lord of the Rings* adaptation, by having played C-3PO and providing the voice of Legolas in Ralph Bakshi's *The Lord of the Rings* he is not alone. Other actors who appeared in both sagas are: Paul Brooke (the tearful rancor keeper, who vocalized Grima Wormtongue in the BBC radio adaptation), Christopher Lee (who played Count Dooku and Saruman), Martin Csokas (who played Celeborn and was the voice of Geonosian Archduke Poggle the Lesser), Kiran Shah (who played an Ewok, and was the scale double for Elijah Wood and Ian Holm), and Bruce Spence (who played Titian Medran and the Mouth of Sauron). ▶

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BOOKS



WORDS: JASON FRY

A NEW HOPE'S BACK PAGES

A LOOK AT STAR WARS 30 YEARS AGO IN A BOOKSTORE NOT SO FAR AWAY....



If you know a long-time *Star Wars* fan, there's no better 30th anniversary present than the new *The Making of Star Wars* (Del Rey/Ebony Press, left). Lucasfilm's J.W. Rinzler has painstakingly assembled a missing piece of *Star Wars* history out of thousands of pages of interviews and archival photographs. By relying almost exclusively on interviews conducted during the filming and production of the original movie, Rinzler weaves a gripping tale of all that George Lucas endured to bring *Star Wars* to the screen.

In doing so, he's also filled a 30-year-old hole in the *Star Wars* library. While a comprehensive book chronicling the making of *Star Wars* was apparently planned back in 1977, it never appeared. Books detailed the making of both sequels and all three prequels, but the original was left out. Now, that gap has been filled in style.

Still, between the May 1977 release of *Star Wars* and the debut of *The Empire Strikes Back* three years later, fans didn't have to look far for their space-fantasy fix. Some of the *Star Wars* books written back then are collector's items or all but forgotten today; others have been entertaining fans for 30 years.

Here's a look at some titles you could have found in bookstores in the days before audiences heard the shocking sentence "I am your father."

Books detailed the making of both *Star Wars* sequels and all three prequels, but the original was left out. Now, that gap has been filled in style.

THE STORY

You could read *Star Wars* before it ever appeared on the silver screen. Ballantine published the movie novelization, ghost-written by Alan Dean Foster, in December 1976. The first edition is a startling sight today: Its Ralph McQuarrie cover shows early depictions of the characters, and it's missing the familiar sturdy *Star Wars* font. Because the novelization was put together before final script changes, it offers glimpses of what might have been: For instance, Blue Five (that would be Luke) makes an unsuccessful trench run before trusting the Force to send a second torpedo home.

Another vintage retelling of the story is the *Star Wars Storybook* (below, center), a nicely illustrated 1978 kids' version whose stills of Luke and Biggs Darklighter at Tatooine Station helped convince countless children of the 1970s that they saw that scene in some early theatrical cut. (They didn't.) And *Star Wars* turned three-dimensional in 1978's *Star Wars: A Pop-Up Book* (below, left). The sandcrawler is particularly cool!

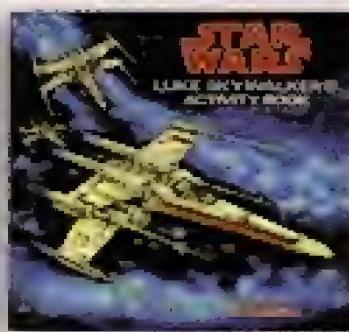
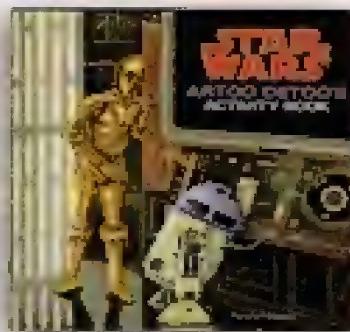
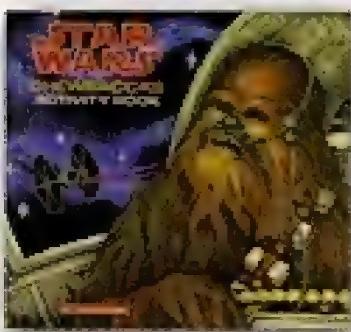
FOR KIDS

No fewer than four *Star Wars* characters — Luke, R2-D2, Chewbacca, and Darth Vader — got activity books in 1979, keeping kids company as they colored in pictures, solved puzzles, and navigated mazes (opposite page, top).

That same year saw the release of the *Star Wars Punch-Out and Make-It Book*, which let kids put together everything from an energy pistol to an "X-Wing Plane" — no scissors or paste required. 1979 also brought the *Star Wars Question and Answer Book About Space*, in which C-3PO and R2-D2 taught slightly older kids about real-life space exploration, complete with scenes of the droids out for a stroll on Mars.

From left to right:
Star Wars: A Pop-Up Book
 (published 1978)
The Star Wars Storybook
 (published 1978)
The Star Wars Album
 (published 1978)





BEHIND THE SCENES

With *Star Wars* mania at full tilt in 1977, Ballantine did everything it could to grant fans their desire for a peek at the movie's secrets. Joe Johnston's *The Star Wars Sketchbook* gave fans some 75 pieces of gorgeous black-and-white production art, including the original Millennium Falcon (repurposed as Princess Leia's blockade runner) and a peek at *The Empire Strikes Back*: The "TIE Boarding Craft" would appear as the sequel's TIE bomber.

A companion piece of sorts was 1977's *Star Wars Blueprints*, a set of 15 oversized schematics in a vinyl pouch. It's frankly not that exciting — four landspeeders? — but you wouldn't have felt that way at the time. *The Star Wars Portfolio*, on the other hand, remains spectacular — 21 Ralph McQuarrie production paintings, among them classic a depiction of the Metropolis-style C-3PO with R2-D2, and Darth Vader belting lightsaber-welding ice Death Star killer on the blockade runner.

In late 1979, another sign of the future of *Star Wars* publishing appeared: *The Art of Star Wars* combined storyboards, production art, costume sketches, and on-set photography with the first chance to own the script. Poster art (today a marvelous book in its own right) and a look at spin-off and fan art round out a terrific volume, which now has five sequels.

Then there are two nearly forgotten books that might be considered very rough drafts for *The Making of Star Wars* (1977). *The Star Wars Album* (opposite page, bottom, right) begins with iconic cover art from the Brothers Hildebrandt, then takes the reader on a historical tour of science fiction and cinema. Then there's a retelling of *Star Wars*, with color and black-and-white art, and a lengthy look at the film's production. Alas for many fans at the time, the book promises that a sequel is due in the fall of 1978. (A 1980 kids' book, *Star Wars: The Making of the Movie*, offers a more basic look behind the scenes.)

THE (EARLY) EXPANDED UNIVERSE

The further adventures of Luke and company didn't have to wait for *The Empire Strikes Back* — comics and books advanced the story. The first new novel was Foster's 1978 *Splinter of the Mind's Eye*, which the author hoped might be a low-budget sequel using concepts axed from earlier *Star Wars* drafts. While fans continue to argue about *Splinter's* proper place in *Star Wars* canon, everyone agrees its foreboding cover is one of McQuarrie's greatest images.

Han Solo got perhaps his greatest chronicler in Brian Daley, who gave Corellia's favorite son lots of funny lines and adventures to spare in 1979's *Han Solo at Stars' End* and *Han Solo's Revenge*. (A third volume, *Han Solo and the Lost Legacy*, appeared in late 1980.)

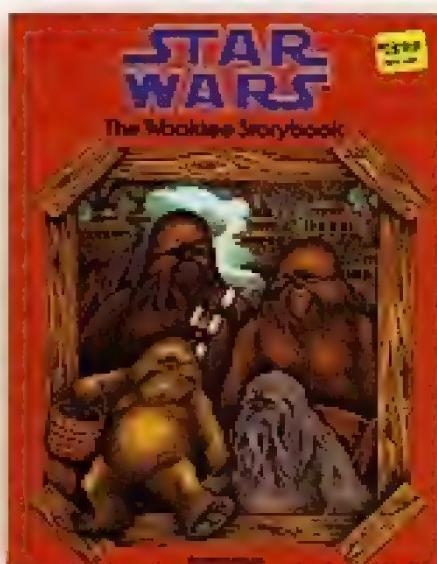
Then there were new stories for Luke: 1979's *The Maverick Moon Finds Luke* mysteriously on hiatus from the Rebellion, doing his civic duty with the New Academy for Space Pilots. Odd, but don't miss a terrific painting of his X-wing barely eluding an exploding moon. In 1979's *The Mystery of the Rebellious Rover*, Luke helps Tatooine fight a severe drought; several early *Star Wars* writers couldn't resist such a homecoming, anticipating *Return of the Jedi* by a couple of years.

Those two books haven't found a place in official timelines, but another 1979 book has: *The Wookiee Storybook* (right). In it, Han and Chewie return to Kashyyyk for Chewie's 200th birthday, but have to rescue Chewie's son Lumpy from an ill-advised trip into the Kashyyyk depths. References to that story showed up 17 years later in the *Black Fleet Crisis*. (Despite the *Storybook* sharing characters with the justly reviled *Holiday Special*, rest assured that neither Jefferson Starship nor Bea Arthur appear.)

Today *Star Wars* is going strong on bookshelves: New books explore the "expanded universe" of fiction, peek behind the scenes of movies and projects, and offer plenty of activities for kids. In doing so, they're following in the footsteps of books from three decades ago. ■

Above (from left to right):
Chewie's Activity Book (published 1979);
Art of Obi-Wan Kenobi Activity Book (published 1979);
Luke Skywalker's Activity Book (published 1979);
Darth Vader's Activity Book (published 1979)

Despite the *Wookiee Storybook* sharing characters with the *Holiday Special*, rest assured that neither Jefferson Starship nor Bea Arthur appear.



Above: *Star Wars: The Wookiee Storybook* (published 1979)



COMICS



WORDS: DANIEL WALLACE

THE PRODIGAL SON RETURNS

CADE SKYWALKER FACES HIS PAST IN *STAR WARS: LEGACY*

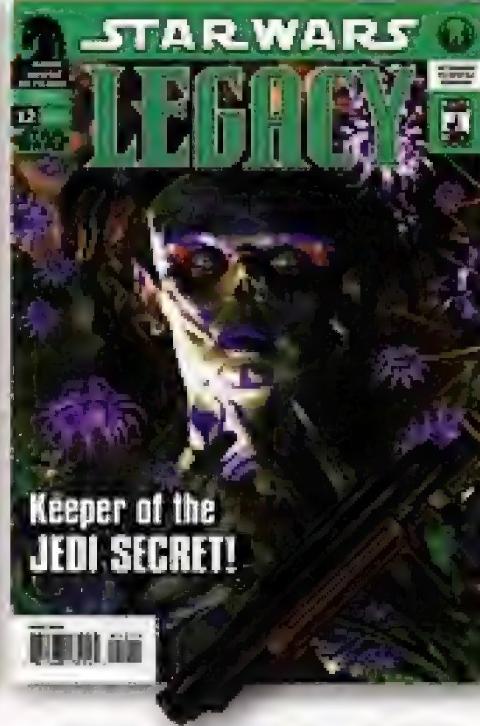
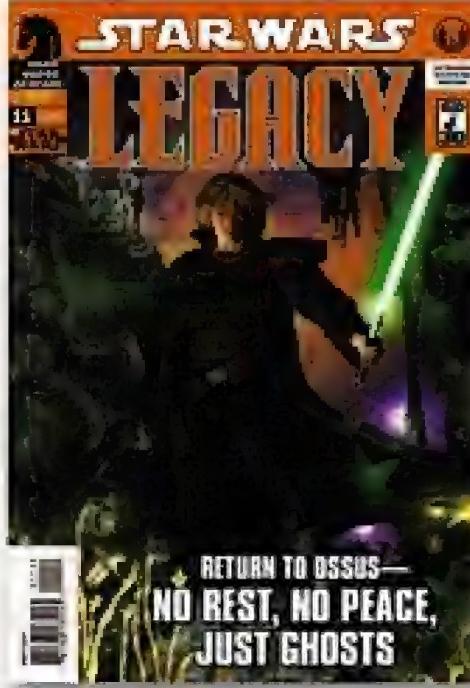
More than one hundred years into the future of *Star Wars*, the Jedi lineage is being upheld by Luke Skywalker's descendant, Cade. But fans expecting to meet another model Jedi encountered instead a moody ex-pirate who hunts fugitives for money and nurses an addiction to death sticks. Clearly, the ways of the Jedi can be difficult to follow and Cade's not finding it easy.

"Cade could use a wake-up call," admits *Star Wars: Legacy* artist Jan Duursema, and issues #11-12 of the much buzzed-about series aim to provide exactly that. In the story "The Ghosts of Ossus," Cade returns to the Jedi Academy on the planet Ossus — the place where he trained as a youth and saw his father murdered by the Sith — and finally comes to terms with his past.

"Legacy still feels groundbreaking, especially since I feel that we have merely scratched the surface of this era" — Jan Duursema

"When we first see him, he's overdosed on death sticks," reveals writer John Ostrander. "Coming back from the brink, Cade decides — for his own reasons — to get more Jedi training." Readers will learn untold details of how Cade originally fell in with a pirate crew, and uncover a secret hidden deep in the old Jedi Temple.

There's one more surprise on Ossus in the form of the Yuuzhan Vong, the extra-galactic invaders created for the New Jedi Order novels. This marks the first time the complex and frightening aliens have appeared in the Legacy era, and the passage of a century has changed their society in unexpected ways.



UNCHARTED WATERS

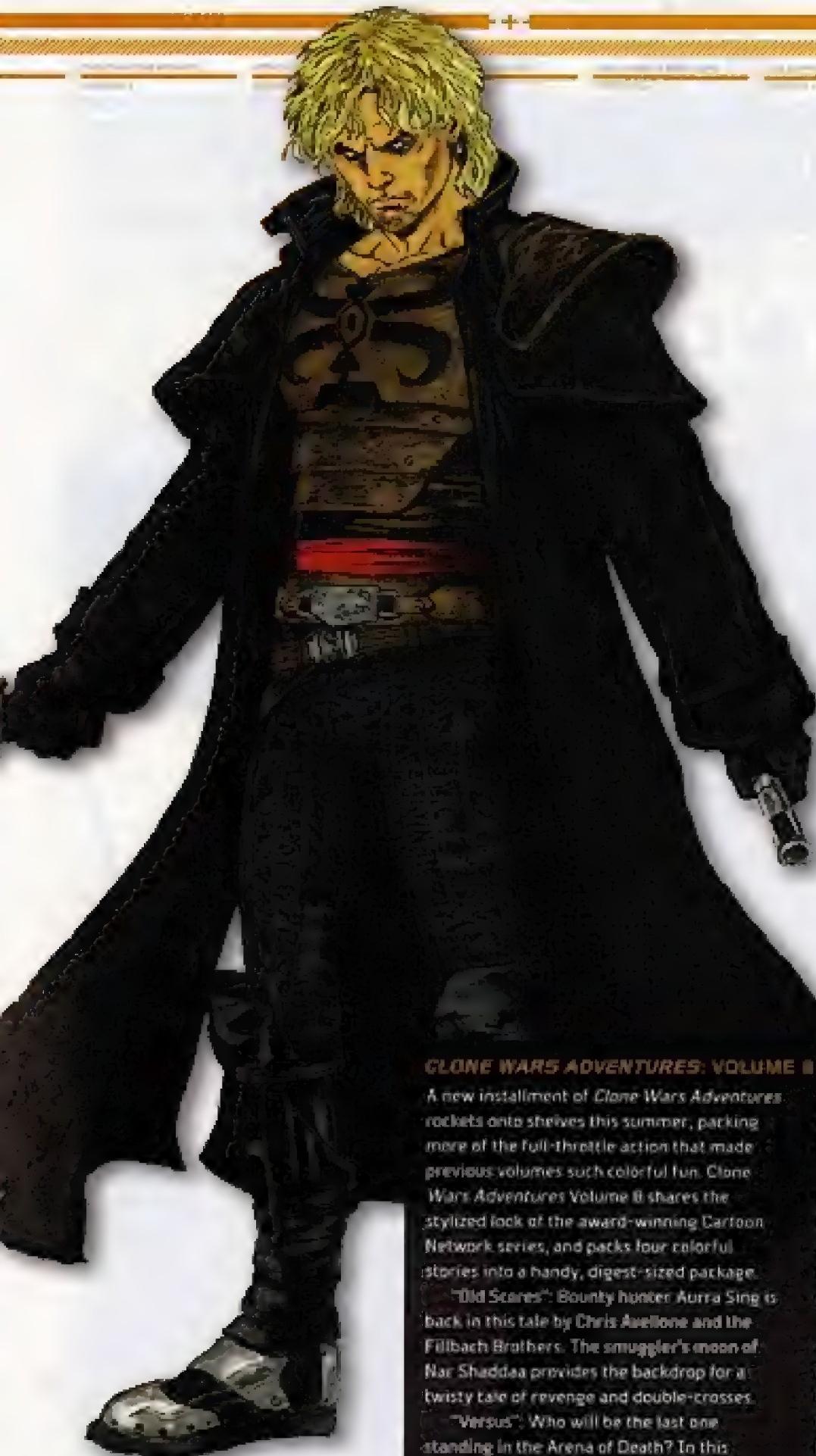
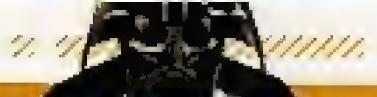
With *Legacy*, Ostrander and Duursema are playing a nearly unprecedented role in the *Star Wars Expanded Universe* by sailing in uncharted waters. Not only is no one else telling tales in this era, but Ostrander and Duursema don't even have to line up their story's end point with continuity that might occur later in the official chronology. Simply put, they are creating a new end point with every script.

Ostrander admits it can be a challenge. "When they develop the games or the animation show, you have a team of people — including designers — working on it for a long time," he says. "On *Legacy*, it's me, Jan, and Sean Cooke (on ship design). It has to 'feel' like *Star Wars*, and we want echoes of past events while creating a new storyline and new characters."

"I think these Yuuzhan Vong will be very different than in the New Jedi Order, if the Yuuzhan Vong Shaper on the cover for issue 12 is any indication," hints Duursema.

"Have they given up their vision of galactic conquest and turned their amphitheatres into plowshares? Or do some still remember the old days?"

Adds Ostrander, "The end of the war shattered a lot of their conceptions about themselves and their society. I think an apt analogy would be Japan after World War II. There would be an effort to hold on to the parts of their society that still made sense, but they would have had to adapt."



CLONE WARS ADVENTURES: VOLUME II

A new installment of *Clone Wars Adventures* rockets onto shelves this summer, packing more of the full-throttle action that made previous volumes such colorful fun. *Clone Wars Adventures Volume II* shares the stylized look of the award-winning Cartoon Network series, and packs four colorful stories into a handy, digest-sized package.

"Old Scores": Bounty hunter Aurra Sing is back in this tale by Chris Avellone and the Fillbach Brothers. The smuggler's moon of Nar Shaddaa provides the backdrop for a twisty tale of revenge and double-crosses.

"Versus": Who will be the last one standing in the Arena of Death? In this adventure by the Fillbach Brothers, Jedi

Keeping an ear open to Legacy's vocal fan base helps, and Duursema enjoys her rapport with readers at conventions and online message boards. "I'm a fan myself, and it's tough to take the geek out of the artist," she says. "What's really fun is seeing fans take these characters and draw them, write about them, or even create costumes from my designs. That has given me a lot of insight into creating costumes for Legacy. It's a way for the fans to make these characters their own, and it's really fun to see these characters come to life."

As *Legacy* wraps up its first year, readers are just starting to get a hint of the project's epic scope. "Legacy still feels groundbreaking, especially since I feel that we have merely scratched the surface of this era," says Duursema. "We've plotted ahead quite a ways and I'm really impatient to draw issues that are six to 12 months down the road. I can't wait to see these stories in print." Ostrander promises that he has the twists and turns figured out well in advance. "We have characters that we're just starting to get onstage, and other characters that are still waiting, and that doesn't include the characters that we discover along the way."

"Short form?" sums up Ostrander. "Yeah, we're having fun!" □

Knight Luminara Unduli faces a horde of angry challengers with nothing but her bare hands to protect her.

"One of A Kind": Responding to an emergency call from the Republic cloning facility on Kamino, Obi-Wan Kenobi clashes with gun-for-hire Vianna D'Pow in a desperate bid to thwart a sabotage attempt. From the pen of Jason Hall, with art by Ethen Beavers.

"Pathways": What is a single battle droid worth? Jeremy Barlow and the Fillbach Brothers attempt to answer the question by presenting what happens after a battle droid short-circuits in a mountain stream and loses its connection to the hive mind of the Separatist army. ☀



TOYS



WORDS: FRANK PARISI

"THIS IS NO CAVE...."

JUST WHAT YOU ALWAYS WANTED: A SPACE SLUG 'ENVIORAMA'!



30th Anniversary Exclusive

Space Slug Enviorama

This is a commemorative piece from Sideshow Collectibles' 30th Anniversary line. This figure is cast from heavy-weight polystone and it has a hand-painted finish. Limited to 2,000 pieces, it also includes a display stand so it can be either a full-size wall-mounted model or a 1:12 scale diorama.



Luke Skywalker, Rebel Hero

Sideshow's 30th Anniversary Exclusive 12-inch figure is Luke Skywalker as he appeared during the victory ceremony on Yavin 4 at the end of *A New Hope*. Boasting over 30 points of articulation and a staggering likeness of Mark Hamill, the figure of the former farm boy turned Rebel hero will come with a blaster pistol, ceremonial medal, several interchangeable hands, and a 30th Anniversary display stand. The Celebration IV attendee and non-attendee versions will sell for \$149.99 and \$99.99, respectively.

Princess Leia 12-inch Figure

Estimated to ship in the fall for \$149.99, the daughter of Anakin and object of many a childhood crush will include a blaster pistol, Death Star plans, an authentically detailed costume, and, yes, buns. The Sideshow Exclusive edition will also come with a set of wrist binders used during Leia's imprisonment on the Death Star.

3 3/4" Action Figures, Wave 4&5

Set to hit shelves this summer, these characters from the fourth and fifth wave of Hasbro's 2007 line-up span all facets of the Star Wars saga from concept to film to Expanded Universe.



Briefly glimpsed in *Return of the Jedi*, Odile is one of the more intriguing, and unsightly, inhabitants of Jabba's Palace, while with a dislocated eye and a patchy Salacious Crumb on his back, C-3PO has seen better days.

The newest wave of figures will also include several "realistic" renderings of animated Clone Wars characters. Sith Lord Darth Revan (winner of Hasbro's Fan's Choice Award) and his treacherous apprentice, Darth Malak wage war against the Republic backed by their massive Sith army.

From the award-winning video game, *Knights of the Old Republic*, Sith Lords Darth Revan (winner of Hasbro's Fan's Choice Award) and his treacherous apprentice, Darth Malak wage war against the Republic backed by their massive Sith army.

Rounding out the fifth wave of figures are General Grievous in his pre-cyborg incarnation as a Kaminoan warrior (top) and another Ralph McQuarrie concept figure – Starkiller Hero (Line) from an early draft of the original *Star Wars*.



Unleashed Battlepacks, Wave 3

Three new sets make up the third wave of Star Wars Battlepacks, scheduled for release in June. The first set includes two TIE fighter pilots representing the Empire, while an Imperial pilot and a wingman fight in behalf of the Rebel Alliance. The second set includes a set with Luke Skywalker and Han Solo in Carbonite armor along with two Imperial officers, while the Death Star Troopers set features two Imperial Navy Troopers, an officer, and an Imperial gunner.



Q & A



WORDS: PABLO HIDALGO

LUKE'S DUEL AGAINST THE DARK SIDE ON DAGOBAH....

PLUS, JANGO'S JETPACK JINX, COUNT DOOKU'S BUST, NUTE GUNRAY'S GRUDGE AND DURGE'S SUNBURN....



Why was there another Darth Vader on Dagobah? It looked like a droid, but if it was a droid who made it and sent it?

Chance Watkins, via the Internet

The trippy cave sequence in *The Empire Strikes Back* was probably the most confounding to younger viewers. I remember schoolyard arguments that put forth such outlandish theories as "there are really nine Darth Vaders, and one of them happened to live in that cave."

The scene isn't supposed to be taken literally. It's a vision that Luke Skywalker has while deep within the root systems of a tree twisted by the dark side of the Force. Such Force cemeteries have been found elsewhere

in the galaxy, where fleeting visions appear to those who take the plunge. Luke's vision was meant as a warning: that his greatest foe was in fact himself, and that to rely on combat and aggressive confrontation was a path to the dark side.

In *Attack of the Clones*, Obi-Wan is looking at a bust of Count Dooku in the Jedi Library among others making up "The Lost Twenty." My question is, why exactly would the Jedi have busts of fallen Jedi in the temple? It just seems a little strange to me.

Caleb Szczepanski via starwars.com

The Lost Twenty aren't necessarily fallen Jedi. They are the only Jedi who have voluntarily renounced their title. This means that Jedi who have fallen to the dark side and have had their status renounced by the Jedi Council aren't considered part of the Lost Twenty. Sadly, in the long history of the Jedi, there are many more than 20 who have been lost in that manner.

No, these are Jedi who, for one reason or another, retired from the order. In many cases, they are still remembered fondly – and sadly – hence their tributes in the Jedi Library. In the case of Dooku, he became disillusioned with the Republic and the Jedi order, and removed himself from the order. Though

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considered a maverick by some, he was never regarded as "fallen." You'll recall that Mace Windu doubts that Dooku could be behind the assassination attempts on Padmé Amidala, because it's "not in his character."

Does Durge actually die in the *Clone Wars*?

Seán Malley, via starwars.com

If you mean in the *Clone Wars*-animated micro-series that aired on Cartoon Network, no he doesn't, though Obi-Wan does turn him into mincemeat. It's just that as an extremely bizarre GenDai alien, Durge can walk away from being turned into mincemeat. What he can't shake off so readily is being hurled into a sun. Anakin Skywalker does that to him in *Star Wars: Obsession*, the Episode III lead-in comic book series from Dark Horse Comics. Skywalker traps Durge in an escape pod, and then launches the nearly uncontrollable bounty hunter into the star at the center of the Naboo system.

When Anakin has his second vision of Padmé in Episode III, what is he doing?

Ria A, via the Internet

Anakin is using a datapad given to him from the Jedi Council to catch up on "paperwork." A Jedi Knight's job is not without its bureaucracy. Interestingly enough, that scene was subtly modified by ILM. Originally, Hayden Christensen held the datapad prop flat in between both hands. When George Lucas pointed out that it looked like Anakin was staring intently at the screen rather than lost in some disturbing vision, he had ILM digitally cut out Anakin's hand and datapad prop and rotate it 90 degrees downward, so that instead of holding it flat, he had it more dangling. ILM compositors then rotated Anakin's wrist and datapad upward as Anakin snaps out of his vision.





Snivvians apparently appear in all the original trilogy films and in Episode V there is one on Cloud City named Wickett. Can he actually be seen in the film?

Benjamin Chevigney-Nathan Davis, via starwars.com
Technically, no. At least, we've not been able to spot him. I can tell you some more about Wickett, since I treated the character's backstory over a decade ago.

During the making of the original trilogy, the Snivvian masks were simply called "Snaggletooth" aliens, and were made by Stuart Freeborn for Episode IV. The mask was re-used for a background Cloud City alien in Episode V, along with another Cantina alien then known as "The Colonel." At least one photo was snapped by an on-set photographer of these aliens for reference: a tall thin "Colonel" and a squat "Snaggletooth" decked out in airy light blue clothes in the white Cloud City corridors, but neither can be seen very clearly in the film. The taller "Colonel" alien is an indistinct blur that rushes past camera as Lando dodges pedestrians when trying to escape Cloud City.

In 1996, West End Games (WEG) asked me to expand their *Galaxy Guide 3: The Empire Strikes Back* for a Second Edition reprint. That gave me the opportunity to flesh out some Cloud City background characters. The editors at WEG were big fans of the old Marvel Star Wars comics, and wanted to somehow salvage the Ugnaught character of King Ozz from Star Wars #57 into modern continuity. The problem is that issue #57 depicted what was purported to be Bespin's "surface," a stretch of swamp where the Ugnaughts lived. Modern Star Wars lore stated that Bespin had no surface. It was a gas giant, so the Marvel depiction had to be in error.

We crafted a retcon (retroactive continuity) to patch over this contradiction. King Ozz was, in fact, a former member of Planet Dreams, Inc., a firm that specialized in terraforming. The swamps seen in Marvel #57 were actually terraformed floating platforms modified to sustain a swampy terrain. To further cement the existence of Planet Dreams, Inc., the two previously unnamed aliens were identified as partners in the company: Wickett the Snivvian and Trewa Horne, the Luurillian.

Ah, the Star Wars expanded universe where even the backstories have backstories!

When Han Solo won the card match against Lando, and won the Millennium Falcon, was that game *Passek* by any chance?

Tyler McCann via starwars.com

No, the game was sabacc, as originally established in the *Empire* screenplay, though the name was not spoken in the film. It did make its way into the novellization, however. In 1980, author L. Neil Smith really fleshed out the *sabacc* experience by describing the basic rules and card types in his *Star Wars* novels (they've since been bundled together into one volume dubbed *The Lando Calrissian Adventures*). The basic rules have players attempt to achieve a total close to 20 without going over while using cards that electronically randomize in value.

Passek was instead invented for the first *Star Wars: Knights of the Old Republic* roleplaying video game in 2003. The card game was a great way to allow players to amass money for their characters. The *sabacc* game was simply too complex, so something easier and quicker was needed for KOTOR. The object of *Passek* is to get closest to a total of 20 without going over. The game is simplified for two-player play and does not have randomly changing values.

In the Jedi Temple Library, what are the blue panels on the shelves and how does one access this information?

Anonymous via the Internet

According to *Star Wars: The Complete Visual Dictionary*, the items are holobooks, which are "ancient self-contained technology requiring only small amounts of energy." They are described as easy to use. A reader would pull the holobook from the shelf, and depending on its model, could scroll through its pages via a central screen, or project its contents above the book as three-dimensional imagery.

In order to keep hackers from slicing their way into the Jedi Archives, much of the information is kept off a publicly accessible network. There are different ways to access this information depending on its sensitivity.

For truly restricted holobooks, the data is stored in an object similar to a DVD-ROM in our world – you can't add or alter the information, nor can you read it without taking it off your shelf and slotting it into a computer. The Jedi librarians restrict who can access these guarded holobooks and where they read this information.

Holobooks deemed more accessible aren't just sitting in the Jedi Library but are actually "docked" into an access cradle built into the shelves. That means Jedi sitting at the central tables within the library or perhaps elsewhere in the temple would be able to access the data held within without having to physically take it off the shelf.



In *Star Wars: Episode II: Attack of the Clones*, when Jango and Obi-Wan are battling on Kamino, Jango's jetpack goes flying into a tower and blows up. But in Episodes IV-VI, Boba has a very similar jetpack. Did Boba build a new jetpack? Or is it the same one that exploded in Episode II?

Zachary Griffin via the Internet

Look closely, and you'll see that Jango Fett has two different jetpacks in Episode II. When he's on the Kamino landing platform, he's wearing a more heavily armored silver and blue model with a larger missile. The two thrusters extend from the bottom of this version. It's this model that explodes.

Later, when Jango is on Geonosis, he's wearing a more colorful model, with blue and yellow panels. It has a thinner missile, and the two rocket thrusters extend from the sides and point down. This is the model that Boba Fett later uses. ☺



SCOUTING THE GALAXY



KEY WORDS: STEVE SAMWELL

COLLECTORS' CREED: PAY IT FORWARD

WHEN E.V.A. DOESN'T MEAN EXTRA-VEHICULAR ACTIVITY, "HEY, HASBRO, MAKE THESE TOYS"; AND DO YOU BRUSH?



For some 600 years old tree today, 200 Miles from the coast now as a strong wind, a branch of leaves with a sprout from which a new life will never end, is a symbol that the tree must live and flourish in other wise field storms, and there will be no fearlessness either in hard times holding up trees.

They are, to me, interesting people who would spend time with some of them. Most varieties of art across history reflect this way the past. And while they bring a lot of very nice things, collectors probably don't think their treasures provide an enjoyment, or purpose. Just, ownership. In other words, they have the enjoyment of knowing about it, but they don't necessarily use it.

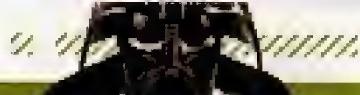
These are all solid drivers of habitat loss, but I believe that's all a bunch of nonsense. To me, 20 years of collecting (as I do), I have seen more of the forests, more streams, and more animals, people, & plants than anyone else I know. Many of them have been living locally for over 20 years and I know what I saw back then and what I see now. I think it's people that live here who were born & raised community in the Upper Amazon Valley. Conversion is 1997. As things stand today, I think they just converted it to 2002 and probably a lot more land of the same class I thought would change, never, really continues than they had indicated much for themselves, increasing an estimate of 10% of their original plots still integers 2002. What numbers part year.

I AM forward 15 years but still have kept an email from the bushland, Malia? Very moving as you and I are connected and find one thing in particular you had the most memory from growing up there. I am so grateful to you for your support and the way you were and I understand how hard it was.

I was very moved learning about and reading the *Missionaries Pages* and I am so grateful to you all for writing and sharing. The *Family Devotions* are wonderful! From 12 years old even the 80+ year old in the house gets them. The food pictures are so lovely too. Please write again soon. I am wondering if you are interested in writing for your website...as my son & I have just started a blog "A Family Devotion".

It will continue if you let it. But they have a new home today, thanks to a community that loves them.

Are you ready to learn more about the new features and how to get the most out of them? Visit [Dynamsoft's Knowledge Library](#) to learn more.



THE LIGHT SIDE

I recently came across a very odd *Star Wars* collectible that I purchased from a friend's comic book store. The person he got it from called it a night light, but to me it seems more like a small bedside table or desk lamp. The base is coil-like, which makes the lamp bounce and sway if you touch it. There are no copyrights or trademarks on it anywhere. The caution tag states that the lamp is for temporary (90 days max) installation and use. It also states that it is not a toy, which makes me think it might have been a promotional/advertising item. It was made in China, has a model number of YDL-932 and looks like it was produced in April of 2005. I would appreciate any info you could give me on this and maybe what it might be worth. I only paid \$3.75 for it, but I'm just curious.

Dust Diaz
Gaston, NC

Very odd indeed! In fact it was produced by a company named Iron Nexus Inc., a Division of Iron based in Germany. This was called the Darth Vader E-WH lamp. (Again, I can tell E-WH stands for a type of plastic material.)ethylene Vinyl Acetate, that's usually used as foam padding for things like kids' seats and floor mats that I remember like a simple jawless creature. It's really more of a desk night light since it has a small base swell bulb that gives the base an eerie glow in the dark. The only place I ever saw it for sale was at the old Five Below store, and sold new for about \$5.00. No disappointments, much of the Iron Nexus line you could say what it included was lamps, couches, and other furniture, tables, and unusual night lights—newly made in interpretation. They definitely had a fancy ability to look like Darth Vader's "motorcycle."



IT FIGURES!

Alpha! I've been collecting everything *Star Wars* since Episode IV came out when I was five years old. My favorite area of collecting is that of vehicles for the 3 3/4-inch action figures. Will Hasbro continue to make vehicles such as the droid gunship, V-wing fighter, and Juggernaut troop carrier? And what about vehicles for the Expanded Universe such as the Ebon Hawk, Zoomer, K-wing fighter, W-wing, AT-TE, and Nym's Hawk?

Derek Magallanes
Wekanee, HI

Hasbro has actually done great with the action figures. It's the vehicles, play sets, and creatures that I'd like to see more of. You knew it was coming! Here are some toys for the 3 3/4-inch line I'd like to see made: Darth Maul's Sith Infiltrator, Republic Juggernaut, AT-TE, Tantive IV, Star Destroyer, sand aqua monster, Felicia getagroo, Mustafar lava flea, Geonosian orays, Jabba's sail barge, and play sets of Jabba's Palace, Dagobah, the Jedi Temple, Watto's junkshop, and Kamino clone facility.

Daniel Lata
Aha Loma, CA

Alpha to you, Derek and Daniel. Just after you wrote your letters in *Counting*, Hasbro invited four new vehicles for this year, including one on each of your lists: the V-wing fighter and the Sith Infiltrator. You've probably heard this from me before, but it's not a lack of imagination or willingness on the part of Hasbro's *Star Wars* toy team. I'm sure nearly every vehicle you guys named is on a list at the company. It always boils down to a business decision when it comes to making rarely new vehicles, creatures, and especially play sets. With costs so high for the basic

materials—from the metal-looking that has to be made to genuine metal parts to the plastic itself—there has to be a strong consideration that a new large toy can be profitable. Then any new suggestion has to compete for a share of the *overall* budget with everything else that Hasbro teams want to produce. If it doesn't sell high enough, it then has to make enough enough money. So there are lots of factors, especially for the bigger pieces. That said, remember that Hasbro has the *Star Wars* license through 2014 and a lot of toys can be made in the best decade.

A BRUSH WITH THE DARK SIDE

This might be a stupid question, but how much would you think an Anakin Episode I toothbrush and an Anakin Skywalker/Darth Vader watch I got from Burger King is (worth)? Plus a small ARC 170 I got from Burger King?

Jake Horne
Amarillo, TX

Well, Jake, it all depends. Is the toothbrush used? Double-sided? Sorry, I'm not a nerd. From your hand-printed letter, I'd say you're a fairly young collector and I can say I don't want to discourage you. But all of the items you list were produced in the mid-90s, are fairly recent, and sold for very little or were given away. So my honest answer would have to be not for as much as the stamp on the back you sent me to ask. Sorry.





SCOUTING THE GALAXY

A PRICE ON HIS HEAD?

I am thinking of buying an original Boba Fett 3 3/4-inch action figure, worth \$1,100. Right now money is scarce and it will be a while before I can raise enough money. I was wondering how long prices on collectibles are supposed to last. Please respond as soon as possible as I really want to know!

Chris Connors,
Glen Ellen, CA

LH: How long are collectible prices supposed to last? Well, I've never heard that exact question before. I can see how long you'd like that price to last - until you can round up the money. But take a look at any hot eBay auction, especially in the last minute of bidding, and you'll see collectible prices change in a matter of seconds. There is no set rule, nor can there be. Everything is a negotiation between a buyer and a seller. If you know the person who owns the Fett, ask them if they will take a small down-payment to secure the figure at that price for a certain number of months; the longer you want it held, the more the deposit probably will need to be. Make sure you have a letter of agreement stating all terms very clearly and signed by you and the seller. Of course, if the seller is in a rush for cash, they probably won't be interested in such a deal. And a word of caution: when you use a word like "worth" it means that you've already accepted the fact that the seller won't come down in price or that you can find a similar fig. at a better price. My advice, especially if money is tight, is to take a deep breath and think long and hard before you make this kind of purchase.

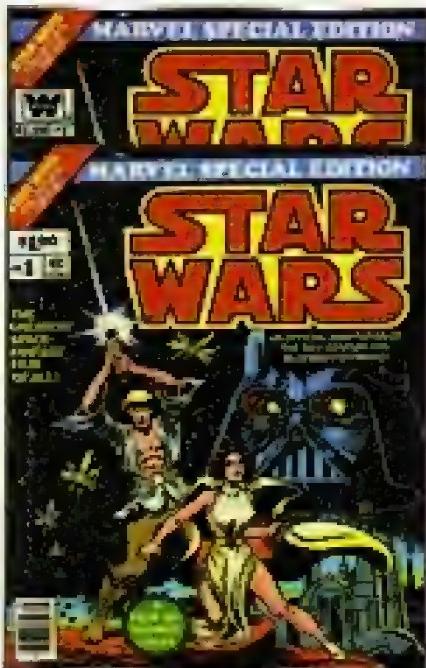
COMIC CAPERS

In Insider #92 (UK #68), you stated that the Marvel Treasury editions are not very rare, but the version in the photo was printed by Whitman, not Marvel. In the comic book field, the Whitman versions of Marvel and DC books are normally considered fairly rare variants that sell for a premium over the "normal" versions of the same issues. Was your answer based on the books value as a comic book, or as a Star Wars collectible?

Doug Abramson
Corona, CA

In my experience as a Star Wars collector, there is no difference in value between the Marvel and Whitman cover variations for the oversized reprints. These were printed in such huge volumes that they are still relatively easy to find inexpensively. And the only difference in the two versions is the small Whitman logo on the cover of the 10-inch-by-14-inch comics. Whitman distributed the titles for special sales 11/20/00.

Photos of comic books and Boba Fett action figure by Anne Neumann.



THE PHANTOM PIECE

My mother-in-law, Dawn Chamberlain, loves jigsaw puzzles. She knows I love Star Wars, so she paid \$3 at a garage sale and assembled this masterpiece (minus one piece). She proves collecting Star Wars can be inexpensive family fun.

John Muccigrosso
New York, NY

That's such a nice gesture from Mom-in-law, and so nice of you to tell it to our attention, John, that we invite to do this... but the truth must be told. There are two pieces missing, at least as far as the puzzle part that we can see. Back to the drawing board... or Photoshop! ☺

Please send your questions and comments about collectibles to:
scouting@insider.starwars.com

TELL US WHERE YOU ARE
YOUR CITY AND COUNTRY
in the email along with your full name
OR, you may send a written letter to:

Letters won't be answered without both
your name and address. Unsigned submissions
cannot be returned. Please include a self-addressed
envelope for return. Send to: Letters and
Comments, c/o Star Wars Insider, LucasArts
Entertainment Company, 1100 Corporate Park Drive,



INTERNATIONAL



WORDS: GUS LOPEZ



IN A LAND DOWN UNDER

EXPLORING THE WEIRD WORLD OF INTERNATIONAL COLLECTIBLES: CHECK OUT THE AUSTRALIAN RANGE OF ACTION FIGURES, FOOD AND DOG CHOW!



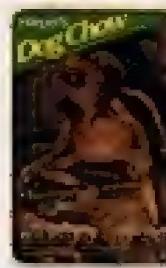
For the past 30 years, Australia has been at the center of *Star Wars'* worldwide impact with its own set of unique and rare collectibles.

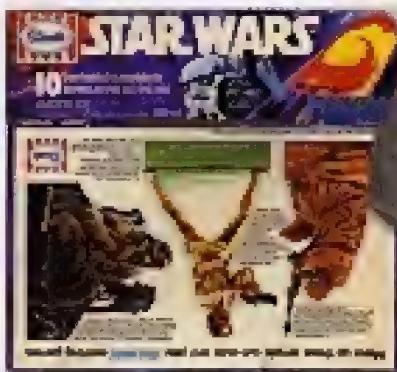
As was the practice with other toy license arrangements at the time, Kenner sold its line of *Star Wars* action figures toys through a sublicensee, and for Down Under, this was the Australian toy company, Tootsietoy.

The original 12-back action figures looked similar to the US counterparts with the Tootsietoy logo in the place of Kenner. Although most of the actual toys inside the Tootsietoy boxes were identical to the Kenner originals, one significant exception was the landspeeder. For reasons unknown, the Tootsietoy version of the landspeeder had red details for detail lines instead of the painted lines seen on the vehicle everywhere else in the world. The bottom of the toy has the Kenner/General Mills copyright information,

but with an extra Tootsietoy line clearly identifying it as for the Australian market. While a seemingly minor difference, this esoteric variation is perhaps the rarest version of the landspeeder toy ever made and something on many collector want lists.

Australia's legacy of vintage *Star Wars* toys would be cemented years later with the release of Kenner's Power of the Force line after *Return of the Jedi*. While *Star Wars* interest had waned in 1985 throughout much of the world, action figures planned for release in the U.S. and Canada were sold in Australia in Power of the Force packaging, leaving five figures from the line virtually exclusive to the Australian continent. This gang of five included Nikto, Gamorrean Guard, AT-AT Driver, Anakin Skywalker, and Yoda Face on Power of the Force cards. The impact of this release is still felt today as vintage toy collectors must hunt down figures from Australia to complete their sets.





MAY THE ICY'S BE WITH YOU

Australia was one of the first countries in the world to offer Star Wars ice cream promotions, and the only country to do so for the first three films. Streets was the original licensee for *A New Hope* and *The Empire Strikes Back*. The Streets "Ice Treat" boxes featured colorful Star Wars artwork with three different sets of Star Wars cut-out characters on the back. For *Return of the Jedi*, the Australian ice cream licensees were Peters and Pauls. Peters' "Ice Lollies" wrappers featured characters on the front, including a red Darth Vader wrapper and a Pineapple "Toy Pole" wrapper with Princess Leia firing a blaster.

Many collectors are surprised that in the 30 years of Star Wars fast food tie-ins, McDonald's has only done Star Wars promotions twice, once in Japan for *A New Hope* and once in Australia for *The Empire Strikes Back*. The Australian McDonald's promotion introduced a set of three different plastic cups distinguished by different character and

vehicle artwork and each having either red, blue, or yellow horizontal lines around the cup. What makes these cups so striking is the placement of the McDonald's logo around Star Wars graphics.

Australia would leave its mark on Star Wars food collectibles in a way that is now legendary among collectors - Star Wars dog food! Harpers offered a set of 12 different *Return of the Jedi* stickers in large, specially-marked bags of Harper's Dog Chow. The stickers are numbered and each one features the Harper's Dog Chow logo in the corner. Completing your collection of Harpers stickers is incredibly difficult since in order to acquire all the stickers one needed to buy enough large-sized dog food bags to feed a pack of dingos for a decade. Stickers also are notoriously fragile since they are made out of thin print stock and frequently applied to a surface and eventually lost. Although a hit among Australian dogs, the Star Wars Dog Chow collectibles top the "must-find" lists for many food collectors.

CAST AND CREW CARS

For the last two films in the Star Wars saga, *Attack of the Clones* and *Revenge of the Sith*, JAK Productions brought Star Wars principal photography to Fox Studios in Sydney, Australia, tapping a large pool of talented actors and crew from the booming Australian film industry. As a result, there are numerous cast and crew collectibles exclusive to the Australian filming. The Industrial Light & Magic snowgum zippered jacket even featured the Australian flag on the left sleeve. The *Revenge of the Sith* preshoot cocktail party invitation is one of the rarest crew items from the Episode III shoot, showing the Anakin/Vader artwork that was featured on a number of *Sith* crew apparel pieces. The R2-D2 cap from *Attack of the Clones* has an embroidered R2-D2 drawn in fine strokes similar to logos found on T-shirts sold throughout Australia for native fauna such as koalas, kangaroos, and wombats, officially making R2 an honorary marsupial. □



SET PIECE



WORDS: CHRIS TREVAS

NABOO ROYAL STARSHIP

• SOARING THROUGH SPACE WITH STYLE AND ELEGANCE

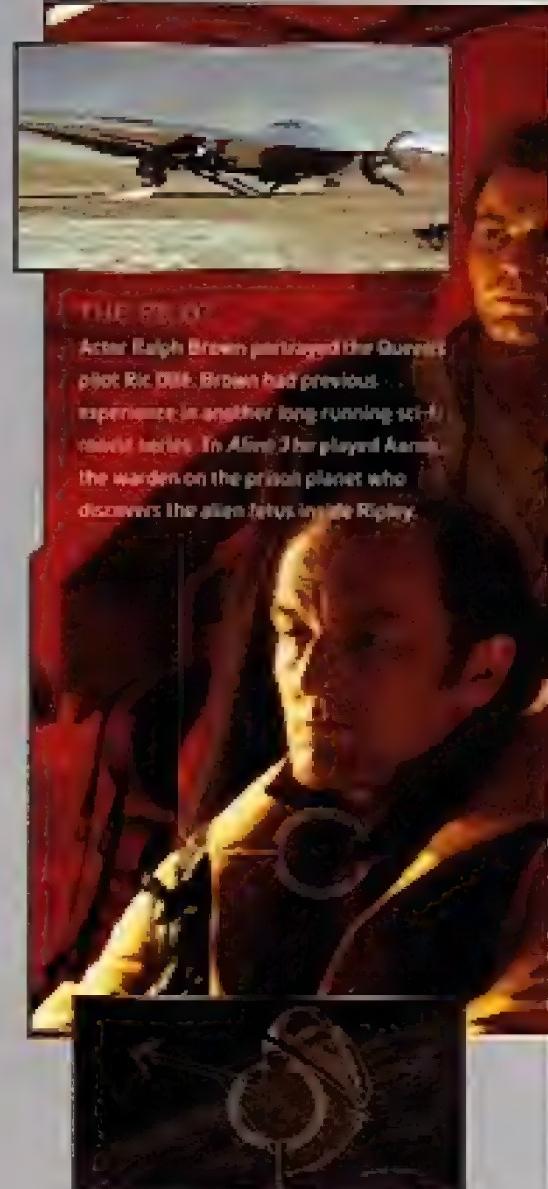
The gleaming hull of the Naboo Queen's starship reflected the landscapes of several worlds and the stars between them while serving as the primary transport of our heroes in *Star Wars: Episode I The Phantom Menace*. Its sleek design was a radical departure from the starships seen in the classic trilogy and a reflection of the sophisticated culture it came from.

Concept artists at Skywalker Ranch led by Doug Chiang were responsible for the exterior look of the chrome ship, taking design cues from 1950s automobile hood ornaments and the rocketships of George Lucas' childhood. While in flight the ship was realized as a 3-D computer model, but when it was parked a physical model was used. Guided by the 3-D data, a computer controlled milling machine cut the streamlined shape from blocks of dense foam. The resulting 10-foot long model was further refined by hand and cast in fiberglass. The chrome finish was achieved with a covering of Mylar sheeting. Filming such a large miniature outdoors in real sunlight provided a level of realism that even the computer could not match after hours of rendering. The ship model was used in a couple dozen shots on Tatooine, Coruscant, and in the Naboo swamp.

A second design team in England was in charge of the Royal starship's interior. Led by production designer Gavin Bocquet, they took design cues from the curvature of the ship's hull and created the inside with a similar feel. "We were completely responsible for the interior design of that ship," Bocquet said, "but we always stayed in line with the spirit of the way it looked on the outside." Several separate sets were built on the soundstages at Leavesden Studios including the cockpit, main hold, droid hold and Royal throne room.

The cockpit of the Queen's starship was a mostly self-contained set. Cameras were placed in the rear doorway for point-of-view shots out the front windows with a bluescreen beyond. The slotted window frames could be removed in two large panels allowing camera access over each side of the dashboard to film the reverse angles looking into the cockpit. The black chairs seen in the cockpit and main hold of the starship were made by an English company known for its contemporary furniture designs used in airport terminals, rail stations, and other public areas. They custom-built single seat versions of one of their popular bench designs especially for the production. The cockpit chairs were also outfitted with seat restraints crafted from shoulder bag straps threaded through chrome drawer handles on the chair backs.

Sitting within the cockpit, numerous illuminated display screens are visible on nearly all surfaces. Several more were located throughout the ship. While rear projection was a possibility for creating animated screens on set, it was just not feasible considering the amount of equipment needed for so many. Instead, Gavin Bocquet's art department prepared display screen graphics on backlit transparencies. These worked well when seen in the background and for closer views computer-animated screens were inserted digitally in post-production. In the movie these display screens illustrated key points such as R2-D2 repairing of the shield generator, discovering Tatooine as a planet to set down for repairs, reviewing Anakin's abnormally high midichlorian count, and observing the status of the Trade Federation blockade when our heroes returned to Naboo. Upon skimming the treetops and settling safely in the swamp, the Royal starship had successfully completed a round trip that took the Queen of Naboo to the center of the Galaxy and home again. ▶



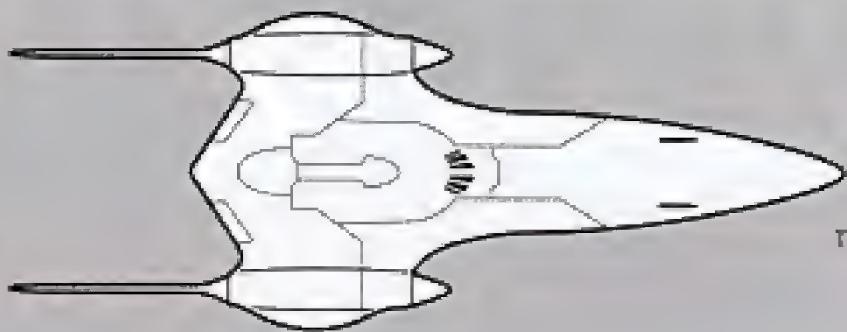
THE CAST

Actor Ralph Brown portrayed the Queen's pilot Rieill. Brown had previous experience in another long running sci-fi serial series, *Alvin 2*, he played Alvin, the warden on the prison planet who discovers the alien virus inside Rieill.

Early designs depicted the Queen's ship as a sailing vessel powered by solar rays. This concept would ultimately be revisited for Count Dooku's personal ship in the next film.



The Queen's Royal starship is classified a J-type 327 Nubian. The Theed Palace Space Vessel Engineering Corps handcrafted the spaceframe around Nubian sublight and hyperdrive propulsion systems.



HOME WORLD

Naboo

SIZE

76 meters long

WEAPONS

Theed Palace Space Vessel

DRIVE SYSTEM

None



DESIGN

Early story drafts had Qui-Gon and Obi-Wan manning two transparent gun turrets on the underside of the ship to fight off droid starfighters. It was ultimately determined by Lucas that the Queen's ship should be one of peace. A pair of domes remained on the ship's hull even though the guns were removed.

SOUND DESIGN

Ben Burtt describes the sound he created for the Royal starship's engines as powerful and smooth reflecting the look of the elegant craft. It was created by slowing down and altering World War II era propeller aircraft noises.



The ship's interior was detailed with many parts from the real world. This bed above the doorway of the forward hold is the motor caging from a small electric hover lawnmower.

The ship holds a complement of droids including R2-B1, R2-D1, R2-R9, R5-A7, and R2-D4, but it is the plucky R2-D2 who survived the flight from Naboo, repairs the ship, and earns himself an audience with the Queen.

PADLUAN'S

HOW TO DRAW: C-3PO

YOUR GUIDE TO SKETCHING THE GALAXY'S GREATEST PROTOCOL DROID

In this tutorial, I'll be demonstrating how to draw everyone's favorite protocol droid, C-3PO! If you want to try this drawing as an experiment,

use inexpensive printer paper or a newsprint pad, a pencil, and eraser. If you're feeling as confident as a Jedi to use your Force art powers, grab your supplies and go. I suggest using soft drawing pencils such as an HB, markers, inks, and some

sturdy drawing paper such as Bristol Vellum. Or you can use whatever drawing materials you feel comfortable in using. Remember to keep your drawings very light, since most of the lines you make will be erased before you begin coloring. ☺



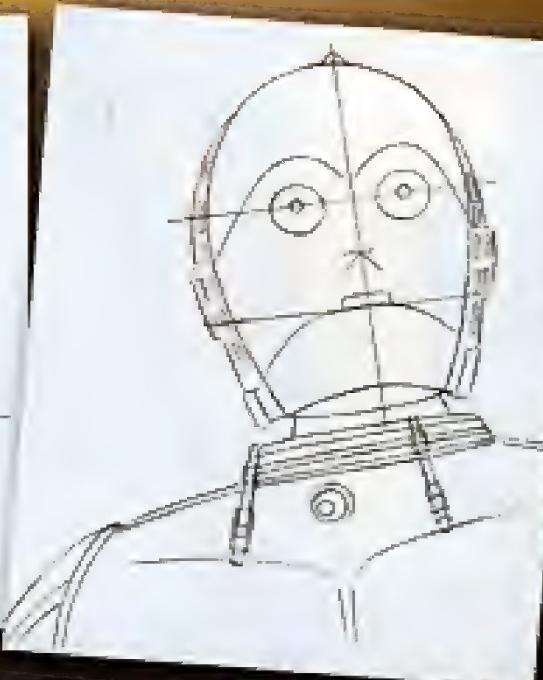
STEP 1

Draw the silhouette shape of C-3PO's head—it's kind of egg shaped, but a bit square along the chin. To get started, draw a vertical down the middle of his head (his head is actually turned ever so slightly to our right, so I drew the line slightly off center). Now draw three horizontal lines perpendicular to the vertical line to indicate where you want to draw his eyes, nose, and mouth. Place the line for the nose in the center of the head, then draw two lines for the eyes and mouth equidistant on either side of that line. Also draw two circles and two arches to indicate his eyes and brow.



STEP 2

Once you're satisfied with the initial rough sketch, draw an inverted "V" shape for his nose, a rectangular shape for his mouth, and two smaller circles for the pupils. Also draw the outer shape around his head (notice those lines disappear at the top since his head is tilted upward slightly).



STEP 3

In this step, extend the brow line to the edges of his head. Also draw two curved lines from his mouth to the side of his head. You can also begin sketching details on his neck and chest.



CORNER

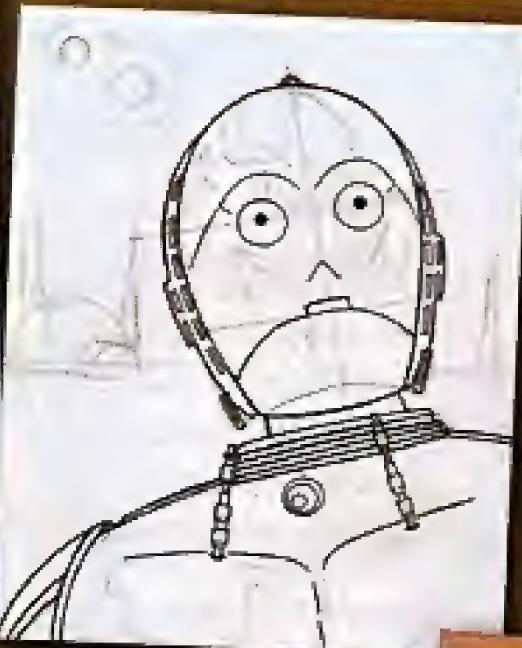
JEDI

WORDS & ARTWORK: CYNTHIA CUMMENS



STEP 4

Since C-3PO's surface is smooth and reflective, think ahead to the coloring process and lightly sketch lines where you want to place highlights with your markers. You might want to find some photo reference of C-3PO for this, if you don't already have a picture in front of you. If you want to add a landscape with moisture vaporators, draw that in now. If not, just proceed with the portrait!

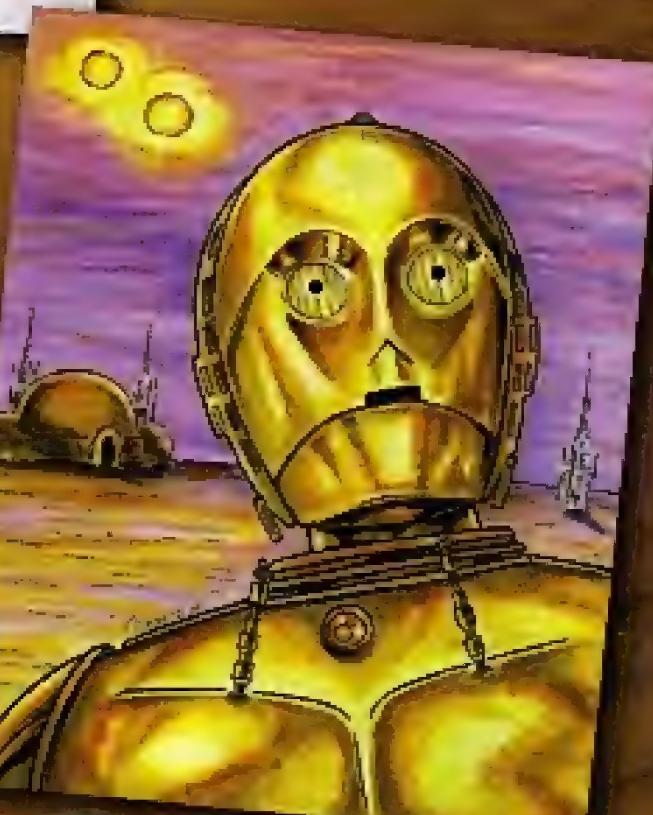


STEP 5

I used varying sizes of Micron pens for inking. Only ink over the lines you want in your final drawing. When you're finished, erase all the stray marks you made in the previous steps.

STEP 6

To color this, I used markers. Most illustrators prefer either Prismacolor markers or Copics. Using markers is challenging at first, but with practice, you'll master it! Think about putting your colors down in layers. In this case, start with a very pale yellow, and build your tones on top of that. Then use warm grays for shadows, and yellow-orange for added splashes of color. Think about the environment that C-3PO is in and how his reflective surface catches the colors around him. For example, if you want to draw him on Endor instead of Tatooine, add splashes of forest-green, yellow-green, and shades of brown in his face and chest.



Whether you're new to drawing or have been practicing for many years, the best thing you can do to enhance your skills is draw every day, or as often as you can. Take a notebook with you wherever you go and sketch people, landscapes, and architecture. All artists, including those who love to draw Star Wars, have spent lots of time practicing their drawing, and you should too! Happy Sketching!

Find more drawing tutorials at starwars.com/kids. To learn about Cynthia Cummins and her work, visit her site: cynthiacummingsart.com.



BANTHA TRACKS

VOL. 25

BY THE FANS,
FOR THE FANS.

TALES OF THE MAIL

BANTHA TRACKS READERS SPOT R2-D2 MAILBOXES ACROSS THE COUNTRY

In cooperation with Lucasfilm Ltd., the U.S. Postal Service placed mailboxes across the country that were the postal equivalent of everyone's favorite astromech droid, R2-D2. The mailboxes, which were designed in a few weeks for the announcement weeks later of the commemorative Star Wars stamps, ended up being a very effective news item all on their own.

Some 400 boxes got the new look, including outside Hollywood's Grauman Chinese Theatre, one of the first cinemas to screen the film in 1977.

The public has been urged not to tamper with the droid mail collectors.

USPS chief marketing officer Anita Bizzotto said the robot mailboxes were a "little tease" for its stamp announcement on March 28.

"When you look at a mailbox, the resemblance to R2-D2 is too good to pass up," added Ms. Bizzotto.

The USPS website is running a clip from Star Wars in which robot C-3PO asks, "R2-D2, where are you?" In the next shot, someone is seen slotting a letter into the beeping droid. It seems that 30 years on, R2-D2 still delivers!

Star Wars fans sought out the droid mailboxes and posed for pictures.

Turn the page for many more fan photos of R2-D2's mailbox makeover!

For more on Star Wars news at the Post Office, go to www.uspsjedimaster.com.



Right: In Times Square, New York, another Leia, Kristin Sirota, sends her mail to Bantha Tracks.

Bantha Tracks Submission Guidelines:

Any original art, envelope art, comics, illustrations, news, stories, writing, information, or any materials voluntarily submitted become the property of Bantha Tracks. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions will not be returned. Each submission must include the creator's name, age, contact information, date

the work was created and a statement that the work is original, created by the person submitting it, and that the person is a member of the Official Star Wars Fan Club.

Send electronic files to banthatracks@juno.com, or send your snail mail to Bantha Tracks, c/o Mary Franklin, P.O. Box 29001, San Francisco, CA 94129.



1. Mike Senna managed to capture a rare photo of R2-D2 mailing a letter.

2. Princess Leia from the Midwest Base of the Rebel Legion found the (mail) droid she was looking for. Photo by Trent Thornton.

3. Raynalynn Camorais visited all three of the R2-D2 mailboxes in the San Diego area. "They are delightful," she reports. "A postal worker saw me and my sister taking pictures, and smiled and waved at us." While at the mailboxes in Mission Valley, Camorais spotted a "mysterious cloaked figure" dropping off some mail.

4. Alison Frye plays a visit to the R2-D2 mailbox at the Merrifield, Virginia Post Office on St. Patrick's Day, March 17. "Since Alison couldn't resist the opportunity to try and take off with R2," writes Lori, "but Mom made sure she didn't commit any Federal offenses that day! Woot!"

5. Lori Sartre, dressed in her R2-D2 inspired go-go dress, gives her droid buddy a little love at the Museum of Science, Boston. Photo by Jessica Foltz.

6. "Brandy and I drove an hour to Palm Desert, California, to see an R2 mailbox," writes Troy Metzler. "We read about its location in a newspaper and then made the trek to take pictures." Photo by Brandy Metzler.

7. C-3PO (Chris Bartlett in his amazing costume) found his counterpart in Raleigh, North Carolina. "He looks great in person!" states the voice of an uncharacteristically complimentary Threepio.



7



8



9

8. Boarders hang with Artoo in Boise, Idaho. Laura Metzger, a customer service analyst for the USPS writes, "I am absolutely thrilled with the USPS and Star Wars joint venture, and the new Star Wars stamps. I enjoyed looking at the collection遍及全国各地。I would like to make one comment though regarding the 'small mail reference' on the Bantha Tracks submission guidelines. The U.S. mail may not be delivered at hyperspeed, but like Star Wars, it has fans of all ages; it has withstood the test of time; it rises from the devastation of disasters; and our employees have acted as heroes throughout the USA." Well put, Laura! Bantha Tracks admits to not knowing what to call standard mail anymore. Maybe "The PaperNet?"

9. Jason Burrows discovered R2-D2, late one night, heading toward the very first Starbucks coffee shop in Pike Place Market in Seattle.

THE WAY WE WERE



Famed artist and sculptor, Lawrence Noble, was a Star Wars fan long before he sculpted the full-sized bronze of Jedi Master Yoda that now resides at Lucasfilm's offices in the Presidio of San Francisco (below). Back in 1982, Lawrence and his new wife, Libby Noble, posed with his groom's cake during their wedding celebration. The cake featured Star Wars action figures, and while it was designed specifically for Lawrence, Libby shared at least some of her new husband's enthusiasm for the galaxy far, far away.

"I sent copies of these pictures to Bantha Tracks back then," remembers Noble, "but they did not run them in the newsletter."

The couple is celebrating their 25th wedding anniversary this year, and Bantha Tracks is pleased to finally run their pictures in the magazine.

"Libby and I will look forward to seeing Bantha Tracks... after all these years," says Noble.

Noble's many achievements include working on numerous motion picture advertising campaigns, like *The Empire Strikes Back* 10th anniversary poster, Star Wars fans at both Celebration IV in the United States, and Celebration Europe in London will enjoy the privilege of watching Lawrence sculpt live, and one fortunate fan at each show will take home an original bust of a beloved Star Wars character. ☀



EDITORIAL

LIFE WITHOUT STAR WARS

TO-SIZE-50

As I sit in my office in the Presidio, with the deadline for my Bantha Tracks editorial looming, I contemplate how the past 30 years of my life would have been different without Star Wars.

For one thing, I would not be in this Lucasfilm office at 10:41pm.

But besides having a different job (which I'm sure would be not nearly as cool), how would the last 30 years be different?

MORE MONEY

I'm not a huge collector (although I've got a pretty cool collection of Boba Fett stuff), so I can't blame buying Star Wars toys for my financial state. However, had I not felt my adventurous heartstrings tugged by Luke's double setting suns scene in *A New Hope* as a young person, I might have chosen a sensible, focused career path rather than running off to Montana to be a cowgirl. I might not have worked in Antarctica or Alaska, and I certainly would not be helping produce events and writing Bantha Tracks at Lucasfilm. I might have made more money on another path, but I would be significantly poorer in experience.

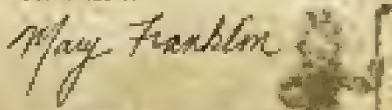
VERY DIFFERENT MEMORIES

Marching down Colorado Boulevard on New Year's Day with more than 200 stormtroopers, Darth Vader, and four Ewoks? Would have missed that. Partying with some of my best friends, who flew in from all points of the globe, in Las Vegas for each of the prequels? Nope. Would not have done that. Watching tens of thousands of my fellow fans enjoy *Star Wars Celebrations*? Missed produce? Would have missed that, too, and all the intense satisfaction that comes with it.

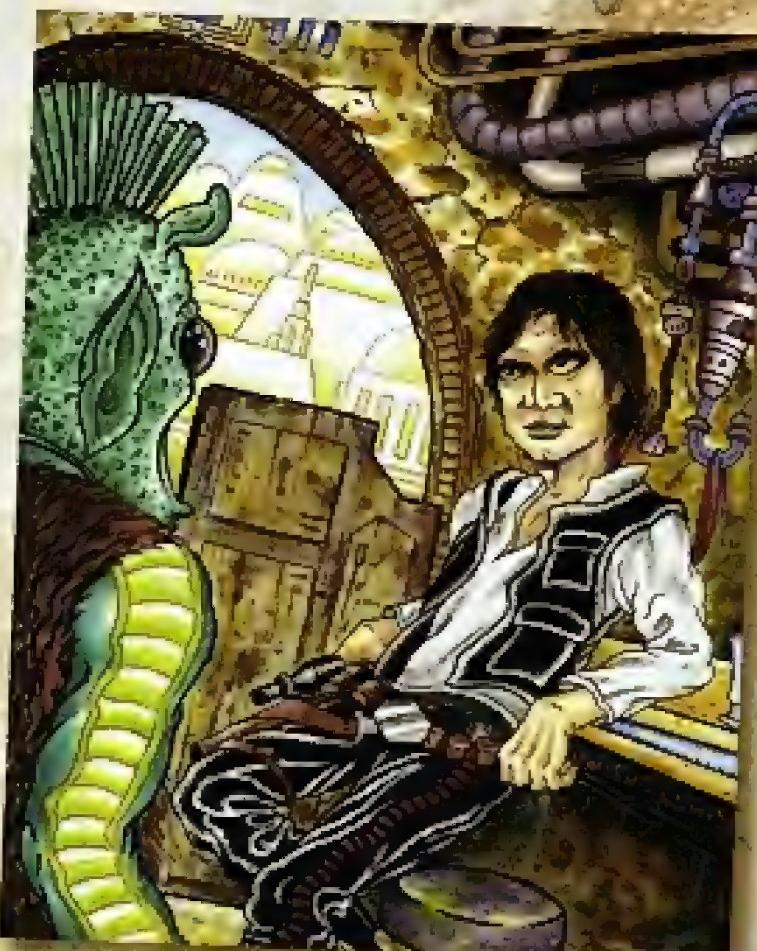
FEWER FRIENDS WORLDWIDE

There is something about Star Wars that brings good people together. My affection for the galaxy has introduced me to some of the very best friends of my lifetime – friends I have had for years, and expect to carry with me for years to come. I have been fortunate to meet many fans through my work at Lucasfilm, too, who remind me every day that Star Wars is about more than movies. Their generosity, humor, hard work, and sheer joy of living keep it front of mind; this is a community, not simply a fan club. This is life with Star Wars – certainly worth another 30 years or more!

Get in Tracks!



Mary Franklin
Editor, Bantha Tracks



Artist: SD classic, and to him at the same time. Artist William M. Lyles of San Antonio, Texas captures the essence of the timeless Han Solo in all his smugger charm. The picture could be anywhere, on any planet, and we know Solo will come out on top. Trust him.

INDIANA JONES

© 1991 Lucasfilm Ltd.

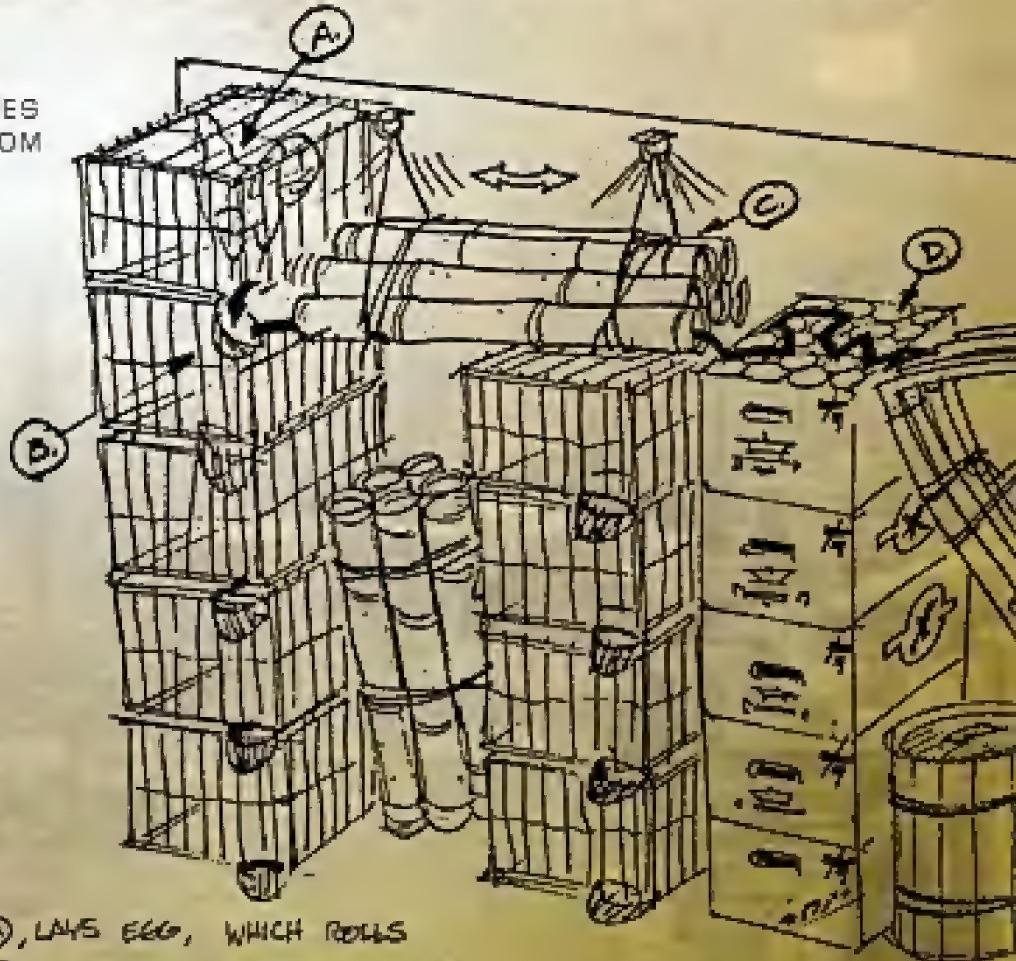
INDY VAULT #2

DR JONES LAYS AN EGG

MORE GEMS – AND ONE EGG –
FROM THE LUCASFILM ARCHIVES.
IN THIS EXCITING ISSUE: GLIMPSES
OF SCENES THAT NEVER WERE FROM
THE TEMPLE OF DOOM.

Hundreds of storyboards and illustrations were drawn for the very first, very complex sequences in *Indiana Jones and the Temple of Doom* (1984). The inspiration for many of these scenes actually came from early drafts of *Raiders of the Lost Ark*. Lawrence Kasdan's first script had so many cliffhangers that some had to be discarded – but they were resuscitated in Willard and Gloria Huyck's script for the second Indy film.

The escape from Shanghai scenes changed quite a bit during production. An early gag had Indy sleeping in the back of the plane and preparing an egg in a manner that seems to have been inspired by the game Mousetrap or by an invention of Wile E. Coyote, seen in this Joe Johnston drawing (right).

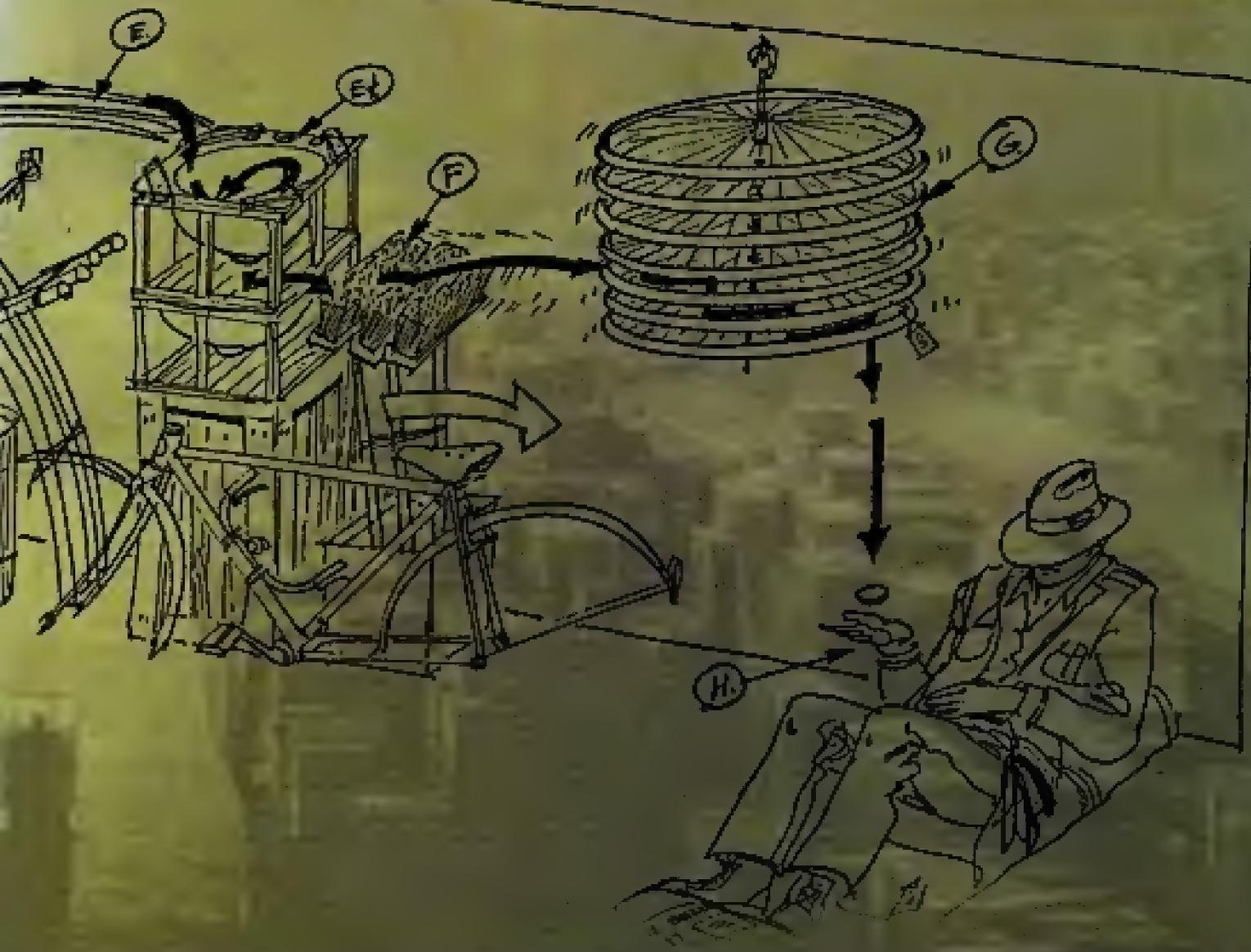


CHICKEN, (A), LAWS EGG, WHICH ROLLS
INTO EGG COLLECTION BASKET, (B) WHICH IS UPSET BY BUNDLE
OF BAMBOO PIPES, (C). EGG ROLLS THROUGH PIPES
ONTO BOX OF CANNED GOODS, (D). PLANE LURCHES, SENDING EGG
ROLLING DOWN SCYTRE BLADES, (E) INTO PORCELAIN SINK, (F). EGG
ROLLS OUT DRAIN.....

... AND ONTO BUNDLES OF BROOMS, (G). PLANE LURCHES, TILTING BROOMS AND
LANDING EGG ON ROCK OF BIKE TIRES, (H). EGG ROLLS THROUGH SPACES
AND INTO INDI'S HAND, (I)

ONE LOOK AT THE SIGHTS AND YOU KNOW IT'S GOING TO BE A CHALLENGE.

MISSION: EATON
REVENGE (Top) by Jason
Perryman. Above: Scott Paskin
sketching a multi-level
stacked barrel cart while
William DeMott looks on.
MISSION: EATON (Left)
A sketch of the prototype three-
plane attack by several
designated visual effects
artists. Like the egg-pig, the
new design was cut from
the film.





COMLINK

FROM SEEING VADER TO BEING VADER

We asked for your *STAR WARS* MEMORIES – AND THEY'VE BEEN FLOODING IN! HERE'S A SELECTION OF YOUR RECOLLECTIONS FROM 30 YEARS AGO. KEEP 'EM COMING!



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THE DAY DARTH CAME TO TOWN...

It was the summer of 1977. I saw the movie, I listened to the soundtrack, I played with the toys, I wore the iron-on T-shirts. But all that wasn't enough. I wanted, no, I needed more *Star Wars*. Then the day came, the day the Earth stood still: Darth Vader was coming to town! The Dark Lord of the Sith appeared live and in person at the local department store in Boston to say "Hi", sign autographs, and pose for pictures with hordes of his die-hard fans. Even though his minimalist costume consisted of a Don Post helmet, a black cape, a black pair of pants and black shirt, I almost believed it was Darth Vader (however, I was too caught up in the excitement to think otherwise). That was also the day I started thinking about a possible dream occupation. A dream as vast as the universe I was going to be Darth Vader at shopping malls and local fairs. I vowed to do so, only wearing a better costume. Thirty years later, a friend of mine asked if I could make a personal appearance as Darth Vader at a school fair and some fundraisers. I was about to fulfill a dream I've had since I was eight years old. The circle was now complete. Here are photos of my sister Lisa, and Darth Vader, and myself back in Boston during the summer of 1977 (left), and, one of me as Lord Vader meeting and greeting children at an L.A. fair, 2006 (above). Richard Woloski, by email



STAR WARRIORS

I am your biggest fan! I would like to wish you a Happy 30th Anniversary! Here are two pictures I drew for you guys at *Star Wars Insider* (above).

José Contreras, Dallas, Texas

If people who like *Star Trek* are Trekkies, what should we call people who like *Star Wars*?
Anna Carlson, Swisvale, PA

Good question, Anna — what should we call ourselves as *Star Wars* fans? Send your suggestions to the address opposite! Thanks for the lovely art, José!

STORM FORCE

I wanted to share a small story that my dad recently retold me. When I was around nine years old, we were quickly leaving our home due to a severe storm. But once I was in the car I realized that I had forgotten two very important things — my two cases of *Star Wars* figures! My dad went back and got my vinyl case and my plastic Darth Vader figure case. Those figures really helped me to keep my fears of the storm at bay.
Jason Knapp, Bardstown, KY



Happy 30th Anniversary



PROMO PRINCESS

I find it very difficult to decide what memories are the most fantastic to share so I'll just mention a few. I grew up in Southern California and saw *Star Wars* for the first time when I was 15. I thought it was totally amazing!

I had loads of fun standing outside a movie theater in Fullerton, CA, dressed up as Princess Leia with a home-made R2-D2 next to me and waving to the cars as they drove by. My "pay" was to be able to watch *Star Wars* in the theater as many times as I wanted to that summer. It was definitely worth it. Needless to say, I know most of the lines by heart.

May The Force Continue To Be With You, Always!
Mary Beckman, via email

(Left) This real Leia - which Mary (Beckman) dressed up as in the summer of 1977.



My mom is a fan of *Star Wars* as well and has a collection including a 1970s Princess Leia and a few Queen Amidala dolls that she keeps in their boxes. They're girls anyway so I don't mind not having them with my collection!
Totally obsessed *Star Wars* fan
Cameron Lazear, via email

STAR WALLS

I am enclosing some photos of my *Star Wars* room (left) in the hope that you may put them in your magazine. My mom painted the blast hole in the wall showing a *Star Wars* battle over my bed, plus the orange planet is used as my headboard and I stuck my *Star Wars* toys everywhere.

SECRET STORMTROOPER

You asked for Star Wars memories. I was at the perfect age of seven when I first saw *A New Hope*. I remember arriving at the cinema. A lot of people were outside and the atmosphere was incredible! When the Death Star blew up, the audience went berserk! Other childhood memories: My unbearable excitement watching the (unfairly reviled) *Star Wars Holiday Special* on TV; Darth Vader signing autographs at the local supermarket with hundreds of kids shouting "Darth! Darth!"; and best of all, the guy who passed by my schoolyard and convinced everyone he had played a stormtrooper in *A New Hope*. To this day, I still don't know if he was telling the truth!

Ed Reilly, Rathfarnham, Dublin, Ireland

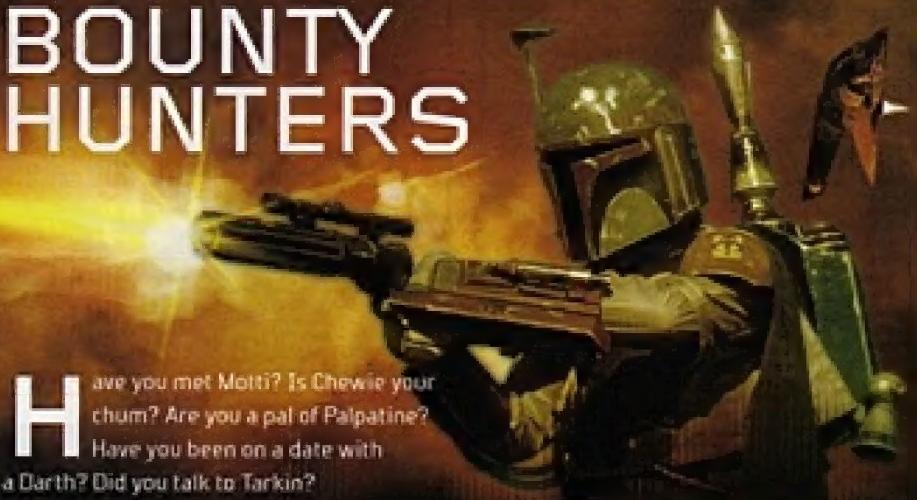
**THE REAL DARTH VADER**

Here's a photo of me from a 1977 *Star Wars* promotional tour that visited my local mall (Randhurst Mall in Mt. Prospect, Illinois). I was nine years old at the time and this was a huge moment for me. Getting to meet Darth Vader and Chewbacca was a dream come true. The back of the photocard is actually 'autographed' by Darth Vader and Chewie. I think I really believed that I was actually meeting the real Darth Vader! I remember waiting in line for a very long time for the privilege. I still have that *Star Wars* T-shirt from 1977 and all of my original action figures (and collectible stand) and trading cards. I have three sons now and all of them are huge *Star Wars* fans just like their mom. Of course, I won't let them play with my toys!

Debbie Jacks, via email

Keep those memories coming, folks. Where and when did you first see *Star Wars*, and what impact did it have on you? What were the first *Star Wars* toys you had - and do you still have any of them? What about the next generation - how many readers are now parents whose kids are into *Star Wars* too? Write us with your *Star Wars* memories, via email or snail mail, today!

BOUNTY HUNTERS

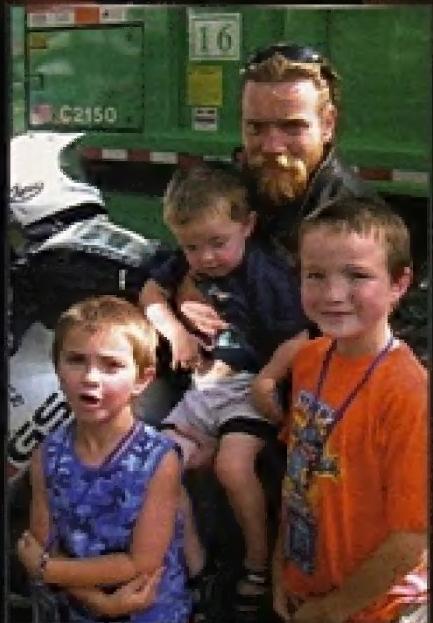


Have you met Motti? Is Chewie your chum? Are you a pal of Palpatine? Have you been on a date with a Darth? Did you talk to Tarkin?

We are calling a bounty on your photos with *Star Wars*' finest - each issue we will be giving away a prize to the best photo of a reader with a *Star Wars* celebrity, either a star in front of the camera or a member of the behind-the-scenes team. Here are our first two honorary *Star Wars Insider* Bounty Hunters...



(Above) George meets Mark Hamill back in 1977



(Above) Keith's boys meet Ewan McGregor, sporting his Obi-Wan beard.

MEETING MARK

In 1977, the year it all began, I owned a science fiction and fantasy store. I opened up the shop because there was no one store in Chicago where fans could buy all those things about science fiction that gave us so much pleasure. My former wife and I became very involved in the SF community and at one function met the members of a group known as The Galactic Players. They dressed in *Star Wars* costumes and looked amazingly authentic! It didn't take much to convince them to make an appearance at the shop, absolutely thrilling the kids and adults alike! We were invited to a special preview of the original *Star Wars* film, where I met Mark Hamill!

George S. Breo, via email

ENCOUNTERING EWAN

In late July 2004 I was in New York City speaking at a technical conference and my family and I decided to turn it into a family vacation to the east coast. While looking at the Statue of Liberty in New York, much to my surprise Ewan McGregor showed up at the end of his *Long Way Round* motorcycle trip. Being huge *Star Wars* fans we were excited. My two year old was even wearing his well-worn Darth Vader shirt! We couldn't get close enough for a picture, but later on we stopped for a break at a playground in Battery Park and I heard a motorcycle behind me. Lo and behold it was Ewan. I quickly asked if he would mind taking a picture with my boys and the result is the attached picture.

Keith Franklin, Lemont, IL

NEXT ISSUE

"OH STAR WARS
IF THEY SHOULD BAR WARS
PLEASE LET THESE STAR WARS STAY."
— BILL MURRAY, SATURDAY NIGHT LIVE

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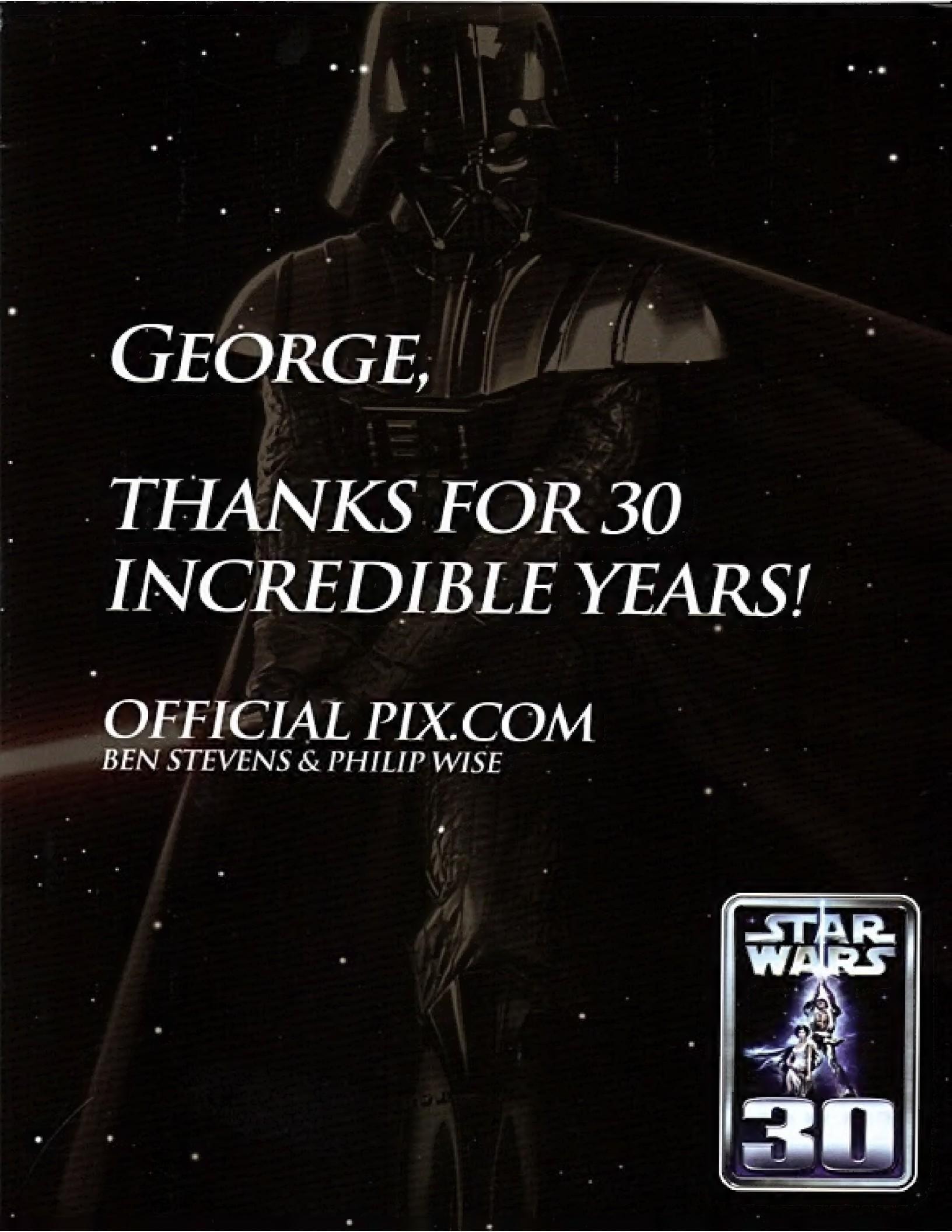
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